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AMATEUR

MOVIE MAKERS

DECEMBER 1926

PRICE 25¢

*Amateurs
in this issue*

George Ade

Hiram Percy Maxim

Mrs. Harry S. New

Will Rogers Jr.

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Hollywood Children ~ ~ Colored Home Movies by Radio

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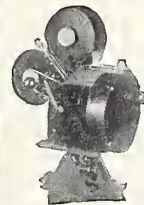
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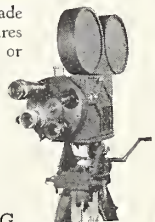
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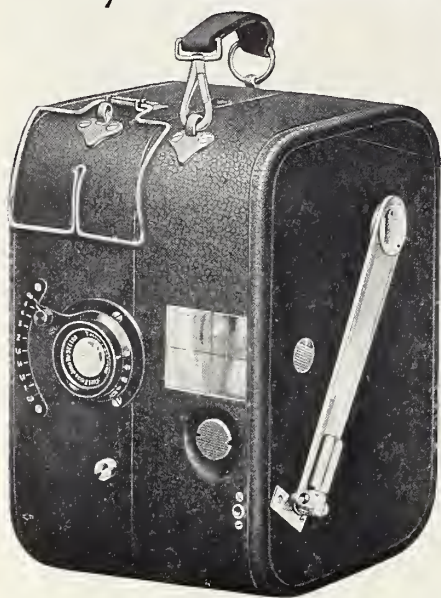


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AMATEUR MOVIE MAKERS

Official Publication of the

AMATEUR CINEMA LEAGUE

"To See Ourselves as Others See Us"

Volume I

DECEMBER, 1926

Number 1

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The Amateur Cinema League is a non-commercial association of motion picture amateurs, which will endeavor to:

1. Increase the pleasure of making home motion pictures by aiding amateurs to originate and produce their own plays;
2. Promote amateur cinematography as a national sport;
3. Organize clubs of amateur motion picture makers;
4. Publish a monthly magazine devoted to amateur motion picture making;
5. Establish an amateur motion picture film exchange among League Members;
6. Encourage amateur photoplay writing;
7. Maintain home motion picture making on an amateur basis.

The League is non-commercial and no person commercially engaged in the production of motion pictures or in the manufacture, sale or rental of cinematographic equipment is eligible to membership on the Board of Governors.

Inquiries regarding membership are solicited. A bona fide interest in amateur motion pictures is the only essential qualification. Below is an application blank. Cut it out and enclose your check.

WORDS

and

ACTION

MAKE

BETTER

MOVIES

Date.....192

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I accept the invitation of the Amateur Cinema League to become a charter member and have designated below with a cross (x) the class of membership in which I desire to be enrolled. My check for \$.....payable to AMATEUR CINEMA LEAGUE is enclosed in payment for the dues, \$2.00 of which is for a year's subscription to AMATEUR MOVIE MAKERS.

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Amateur Cinema League

A Close Up

WITH this first issue of our magazine a nebulous idea becomes a tangible reality. Amateur cinematography becomes organized. Instead of thousands of us blundering along independently, groping our way without advice or assistance, and wasting effort and money, we have in the pages of our magazine a common meeting place where we may exchange knowledge. Amateur cinematography is a new art. It is different from every other art that was ever developed. A great deal has to be learned because the possibilities are as yet unplumbed. We know but a very little about it but all of us together represent a large total of experience and knowledge. By organizing ourselves, the knowledge of the whole becomes available to the individual.

Amateur cinematography has a future that the most imaginative of us would be totally incapable of estimating. When we analyze amateur cinematography we find it a very much broader affair than appears upon the surface. Instead of its being a form of light individual amusement, it really is an entirely new method of communication.

Our civilization offers us today, only the spoken word or the written word, as a means of communicating with each other. This word may be spoken to those within sound of our voice, telephoned over a hired wire, mailed in a letter or telegraphed in dots and dashes. But no matter how transmitted it is still the spoken or written word. We are dumb as far as communicating such things as movement, action, grace, beauty and all that depends upon these things.

The motion picture communicates all of these. We are able to transmit what our eyes see, and it is the next thing to actually being present ourselves.

And so, instead of amateur cinematography being merely a means of individual amusement, we have in it a means of communicating a new form of knowledge to our fellow beings,—be where they may upon the earth's surface.

An amateur cinematographer in the tropics may convey to an amateur in a cold country precisely what life in the tropics is, and convey to him exact knowledge that is not only vital, but cannot possibly be conveyed in any other way.

Interesting customs in one country which are indescribable in words, and may possibly be of great importance to know, may be made known to peoples of other countries. Every action that occurs, no matter how far away, may be accurately shown in one's own home under conditions

of deliberation, convenience and comfort. It may not be too much to say that the organizing of amateur cinematography marks one of the greatest advances in general human education that has been made in modern times.

The professional cinema cannot do this in the perfect way that the amateur cinema can. Professional pictures must appeal to mass interest and mass interest does not always embrace the things that ought to be known. On the other hand, the amateur has no necessity for appealing to mass interest. He is free to reproduce and record any action his fancy or the fancy of a friend may dictate.

These great possibilities, however, are dependent upon one thing. That thing is ORGANIZATION. Unless we join hands in one central organization, we are not getting out of amateur cinematography even a small bit of what it contains. Organization will place the cinema amateurs of the world in communication with each other at once, and all that the entire world possesses is available to each one of us.

These ideals and hopes have been what has animated some of us to put our Amateur Cinema League into being. It is a purely altruistic organization and if we continue as we have started, it shall never under any circumstances serve any selfish purpose. Those who have organized it have given of their money and their time with no thought of any financial return. They are satisfied if our League succeeds in its purpose, and if it shall prove to be a help in bringing men and women generally to a better knowledge of each other.

It is not probable that our Amateur Cinema League will hold meetings, conventions and functions of that type, but if groups decide to hold informal gatherings, every effort will be made to assist them. Instead, it is the belief of the organizers that the amateur cinematographers of the world should maintain a membership in a central organization. Such an organization would make possible a magazine in which we may all foregather to our mutual advantage.

Therefore, to be a party to this fine thing, all that is necessary is for every amateur to become a member. The rest will take care of itself, and the writer is firmly of the belief that every one of us will some day be very proud of the effort we have made in organizing amateur cinematography.

William Percy Maxon



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MRS. HARRY S. NEW, WIFE OF THE POSTMASTER GENERAL, HONORARY MEMBER OF THE WHITE HOUSE PHOTOGRAPHERS' ASSOCIATION, MAKING HER OWN MOVIES OF MRS. COOLIDGE, MRS. CHARLES G. DAWES, MRS. FRANK B. KELLOGG, MRS. JAMES W. WADSWORTH, JR., AT A LAWN PARTY IN A CAPITAL SUBURB.

Who STARTED the Fun?

The last thing the First Lady of the Land did when President Coolidge broke camp in the Adirondacks was to take her own motion pictures. When the Crown Prince of Sweden passed through the United States on his tour of the world he made his own motion pictures to show the Royal Family and his friends in Stockholm what he saw in the United States.

The Duke of York and Roy D. Chapin hold the records in England and the United States for the first movies of their children. Mr. Chapin could not wait eighteen hours after one of his heirs was born until he had the baby's features recorded for his own silver screen. The Duke of York, who is an enthusiastic camera man, filmed his daughter and showed the pictures to the Duchess while she was convalescing!

Surely neither Shakespeare nor Aristotle contemplated the time when the cradle would be robbed so that the action might be preserved on the screen. Is it possible that Robert Burns thought we might want to see ourselves as others saw us when we were two days old?

Individual motion pictures have made many professionals amateurs again,—on the silver screen. George Ade discovered, as a little movie fan, that there was more fun watching the facial expressions of his golfing companions in the movies than there was following them around the links. How could anyone possibly know how one looks playing tennis or golf, swimming or canoeing without a motion picture? A football or basketball game is over in a few hours but it may live a lifetime on a film. The biggest fish caught on a camping trip never get away if they are filmed! Should you hunt big game in Africa you might buy the skins and tusks to bring back home, but a motion picture of a lion chasing you through a jungle, filmed by your trusty guide, would tell its own story.

We all know that Vice-President Dawes smokes forty-seven matches with each pipe of tobacco and that Galli-Curci can sing, but what does the distinguished presiding officer of the United States Senate do when only his family and friends are around? We know that the famous opera star dances for her husband's motion pictures but we may never see her in this fascinating role. John T. McCutcheon may draw cartoons that win elections but how does he act in his own movies? If J. P. Morgan and Charles M. Schwab have their own motion pictures, what roles do they prefer? Some great men have been known to let their grandchildren ride on their backs while they crawled on

their hands and knees. Whether Mr. Schwab is a Charlie Chaplin or a Douglas Fairbanks, only his family and friends can tell, for they have seen the pictures. It is highly improbable that Mr. Morgan plays Jack and the Beanstalk but one never can tell!

Recently a well-known banker in Northern New York invited his guests to a house party to take part in an amateur play called "Katherine the Rum Runner's Daughter," which he had written, with his wife starring in the title role. "Love by Proxy" is already famous as an amateur production, with Miss Mildred Sachse, who appears on our cover, as leading lady. Every little movie has a meaning all its own. That is the secret of the fun. It tells a story which has never been told before and may never be told again.

Formerly, Americans went abroad to "see" Europe or "do" the Continent, but today they travel to see themselves abroad. Nothing can prove better that you paraded the beach at the Lido in fancy pajamas than the individual motion picture. How could you expect to prove that you rode a mule in the Grand Canyon without a motion picture? "Still" photographs of such experiences are too frequently made in studios!

Here, there and everywhere, sixteen thousand amateurs are creating their own Hollywoods,—Hollywoods of real people having fun wherever nature sets the stage, and the day is coming, says Mr. Chapin, when every home will have its screen.

Perhaps in our first issue of AMATEUR MOVIE MAKERS it might be interesting to speculate on who started the fun,—on what makes us enjoy our own movies.

Perhaps it was Shakespeare who made us drama conscious, or it may have been Robert Burns who aroused our curiosity to see ourselves as others see us. Certainly neither the mirror, the photograph nor the family album makes us feel like Romeos and Juliets. Think of the love's labor which has been lost because it was not filmed!

In the "Story of Philosophy," however, may be found the answer to our queries. Aristotle really started the fun. "Happiness," wrote the great Greek philosopher, "is multiplied by being shared."

That is where the joy in amateur motion pictures originates. But to modern science and industry we owe our gratitude for placing the mechanism in our hands!



DIRECTOR EUGENE McLAUGHLIN EXPLAINS THE "ACTION" TO THE LEADS OF "LOVE BY PROXY"
WHILE CAMERAMAN RAGSDALE ADJUSTS REFLECTORS

"LOVE BY PROXY"

The First Amateur Motion Picture Production

By Frederick T. Hollowell

A UNIQUE organization called the Motion Picture Club of the Oranges, (New Jersey Oranges!) a body of some twenty youngsters, just out of high school, who decided that they wanted to produce an amateur motion picture "thriller" chiefly for their own amusement, have written, photographed, edited and produced a five reel-photodrama called "Love By Proxy". They originated their own scenarios, built their own "sets", photographed and spliced their own titles, created their own costumes and make-ups and arranged their own special musical program.

It is the first time a motion picture drama has ever been produced by amateurs. When the club showed it before an audience of 600 persons at the East Orange Woman's Club it "registered" 100 percent.

Eugene W. Ragsdale, an East Orange youth, has been playing with a camera since he was knee high to a grasshopper. With the appearance of the first amateur-sized motion picture nearly two years ago he took one with him on a trip to the Adirondacks, where he "shot" some mountain scenes and strips of his friends. They turned out so well that when he returned home he

projected them in his home for the amusement of himself and his schoolmates.

"Why not do a real photodrama, just like they do in Hollywood?" he suggested to them.

From that suggestion was born the idea of forming a club, then and there, for the purpose of making their own movies. "Love by Proxy" is the first tangible result. It took the club the best part of a year to complete the production.

First of all, of course, the scenario had to be written. That took time. Three members of

the club—Miss Eleanor Fox, Ralph V. Child and Grafton Bernard—collaborated in writing it. Mr. Bernard suggested the title "Love By Proxy." It sounded catchy and "professional". The plot had to be woven around the title. It was serious business. Like Penrod, they had high ideals. They must do everything just like they do it at Hollywood—only better. They went to the "regular" movies to get ideas on make-up, settings, exposures, lighting. They came back with renewed eagerness to carry on with their own production. Finally, after many gabblefests, suggestions and counter-suggestions, the scenario was completed. The whole plot—with love tangles, misunderstandings, a villainous butler, thugs and all—had been worked out in minutest detail.

But they were not yet ready to shoot the actual scenes. They had heard about "screen tests" at Hollywood. They had to have screen tests. The prospective leading lady, although indisputably pretty, might not film well. "Cameraman" Ragsdale made the film tests. That took time. The films had to be developed. But when the test films were finished they chose the cast, with Alfred Fontana as the hero and Miss Mildred Sachse as leading lady. Dorothy Sachse, Mildred's sister, was also given a star part, and Marshall Schueler was assigned to play opposite her. Other "heavy" parts were played by Eleanor Fox, co-author, Ralph Child, Elwood Emmons and George Clark. They later remembered that the scenario called for a mother, so they persuaded Mrs. Mildred Sachse, mother of the two leading ladies, to play the part.

The time had now come to choose a director. Eugene McLaughlin, whom the "film tests" had ruled out of the cast, thus got the responsible position of director—and was supplied with knickers and a megaphone almost as tall as himself.

Many obstacles were not anticipated, as will be shown later. But the scenario writers did anticipate their scenery—most of it was outdoors because of light-



MARSHALL SCHUELER, OUR HERO, WAS SO INTERESTED IN SEEING THAT CAMERAMAN RAGSDALE MADE A GOOD PICTURE THAT HE FORGOT TO GIVE THE "LOVE SCENE" ITS PROPER VERISIMILITUDE. NOT SO MISS MILDRED SACHSE, THE LEADING LADY! HER MOTTO IS: CLING TO THE NECK, LET PICTURES FALL WHERE THEY MAY.

ing difficulties. Since the scenario called for a houseparty at the leading lady's country estate, permission was obtained to use the grounds of Mr. and Mrs. Everet Colby's estate Llewellyn Park, West Orange, for filming these scenes. Many scenes also were taken at the Braidburn Country Club, it being necessary, according to the scenario, to depict the life of effete suburbanites.

Deep snow covered the ground of the Braidburn Country Club when the movie fans were ready to begin making their scenes. Consequently the story was to take place in winter. They would adapt their natural scenery to the needs of the plot. They would include winter sports in the social activities of their characters. But alas! snows melt, and camera work could be pursued only on Saturdays and Sundays. They had to go to school other days or work. So before they were fairly started on the plot Spring had burst upon them. All their winter sports film had to be discarded. The scenario had to be revised to adapt the production to summer scenery. But that was fairly easy, although it took time.

They simply substituted swimming for tobogganing, and garden and flower scenes for snow-shoeing.

Interiors were the most puzzling. They had no Klieg lights, and they were determined to do the production without buying any. Various make-shifts were resorted to. They set large mirrors outside of windows and reflected the sunlight into their improvised "studios". Extra-strong electric light bulbs supplemented. Since the scenes thus photographed were still somewhat less brilliant than the outdoor scenes, they adapted the plot so that most of the interiors portrayed "night scenes". After all, love-making and such-like indoor sports usually took place at night.

Throughout the preparation of the production Cameraman Ragsdale, the moving spirit of the movie, spared no expense in time and patience to attain a Hollywood verisimilitude. Close-ups were freely indulged in when Director McLaughlin wanted to reveal some special emotion. When the hero was trying to persuade his best friend to impersonate him at the house party he couldn't attend on account of business, a close-up was shown of the two friends in earnest, cigarette-smoking conversation over their coffee at lunch. When he wanted to indicate that the house party guests were dancing to phonograph music a close-up was flashed of a rapidly-revolving record.

The scenario called also for train scenes. Heroes must always be shown speeding away on a train or whiling away dull hours in Pullman seats while awaiting arrival at yearned-for destination. The scenario writers had not anticipated the difficulties of amateurs getting train scenes. But, since they were in the plot, they must be photographed. The influence and "pull" of fathers was brought to bear. In this way, arrangements were made for the Chicago Limited, of the Lackawanna Railroad, to make a special stop at a local station in order that the required train scenes might be filmed. Close-

(continued on page 30)

Reeling The SPORTS

By Robert Jordan

A REEL of pot shots is interesting, of course. But not nearly so interesting as the titled movie that has continuity and tells a definite story.

Continuity and a story presuppose a simply written scenario or a roughly drafted script, and "doing it first on paper" only emphasizes the fun of later "doing it on location."

Now, how to go about it? Well, first let's consider a simple, timely situation—a football game. Follow this script and it will show you how to follow through the cinematographic phases of your story.

Title 1. A GRIDIRON BATTLE

Varsity vs. Princetown

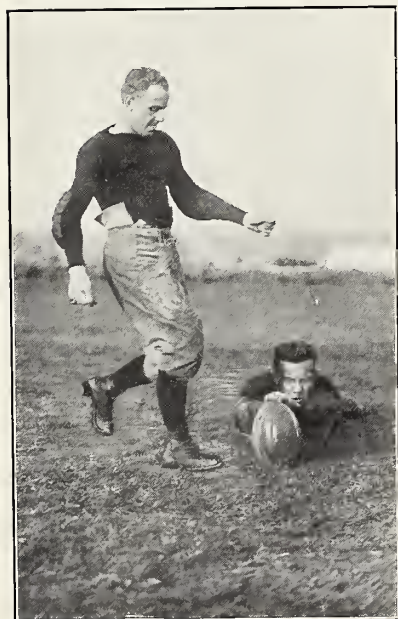
November 20, 1926.

Title 2. OUR GANG—Off for the Stadium.

Scene 1. Long view of "Our Gang" walking toward waiting auto. Close-ups of each member of the party. Long view of party entering machine which exits down road.

Title 3. GOING IN WITH THE BIG CROWD

Scene 2. View of party entering stadium, walking toward seats, purchasing programs from



Twelve

vendor. Close-up of Bill squeezing Mary's hand and pointing up the field. Long view of empty field as players rush out for preliminary practice. Views of the stadium crowd, etc.

Title 4. A FEW CELEBRITIES



PEARL SMIDDY, LIVES UP TO MR. ADE'S IDEALS BY PLAYING TENNIS WITH HER FACIAL EXPRESSIONS.

Scene 3. Close-up of players, etc. Each close-up should be followed by a title.

Title 5. THEY'RE OFF!!! LONG VARSITY!

Scene 4. Close view of cheer leaders. Long view of the kick-off, interspersed with numerous views of gridiron action. End each quarter with a title announcing score.

Scene 5. Views of the last few minutes of play. Close-up showing enthusiasm or despair on faces of "Our Gang." Include some comedy here. You know how frenzied spectators act, hat-chewing, et cetera.

Title 6. THE SNAKE DANCE

Scene 6. Long view of the victorious dancers. Long view of



JOHN D. ROCKEFELLER, SR., BRINGS HIS WHOLE BODY INTO HIS DRIVE.

"Our Gang" exit to parking station.

Title 7. "AND THE SCORE? VARSITY 21—PRINCETOWN 7. OF COURSE!"

Title 8. THE END.

Each football game presents its own cataclysmic events, so on the spur of the moment you may need to change mentally your script. For example the assured victory is unexpectedly turned to defeat; dramatic climax. Don't fail to get it. Later those close-ups of tense despair will furnish enough comic relief to soften the defeat. In general the above script will give you ideas of how to arrange scenically any titled sport movie.

Now a few technical details: Before the game be sure to find out the sun direction. Don't get a seat facing it, or your pictures will show flare. Even at the cost of sitting with the opposing side, locate properly for sun position. A good place is behind one of the goal posts. Remember the never-to-be-forgotten rules about holding the camera steady, following the exposure guide, not panoram-ing except cautiously and slowly. Don't make your scenes too long, 5 feet per scene or ten seconds is sufficient for nearly any type of action.

In conclusion—good luck, and may your side win.

GOLFING For The Movies

George Ade Says Films Interest And Amaze His Friends

“WE have taken many pictures of golfers,” wrote George Ade, the humorist, to a friend, “and they are interested and often horrified to learn just how they swing the club. Also the victims of the close-ups usually say: ‘I never knew I made such funny motions with my mouth.’”

For two years most of the humor that has been splashed about the Ade residence in Indiana has come, not from the fluent pen of Mr. Ade, but from the countless reels he has taken of his friends. All his life he has clung to the belief that people are funniest when they are not trying to be. Consequently he has used his motion-picture camera to snap pictures of his friends at times when they were unaware that they are being observed, much less photographed.

For a long time he tried to keep his hobby secret, for as soon as his friends realized that he was apt to appear on the scene from every wayside tee with his clicking cine-camera, they were ever on their guard. But by the time that they had been aroused to the imminent danger that lurked in his tiny instrument, the distorted physiognomies of most of them had been recorded for posterity.

At the same time that Mr. Ade was making use of his cine-camera merely for the purpose of entertainment he began to realize that pictures made on the athletic field might serve a more useful purpose. He conceived the idea that his faults—and those of his friends—might accurately be recorded on the golf course and then screened later in his home. There his friends gathered with him and they were able to see just what was wrong with their technique.



GEORGE ADE PLAYS SAFE. HE GIVES US A SPECIAL POSE TO SHOW THAT HE DOES NOT PLAY GOLF WITH HIS MOUTH.

Others beside Mr. Ade have taken advantage of this use of the cine-camera. From Detroit and other cities comes word that golfers and tennis players are photographing their technique and studying the films at home. The projector can be stopped at any point and carefully studied. Generally he who is conscious of only one fault discovers, when the film is projected, that there are other obstacles which he must overcome before the club championship is within his grasp.

Mr. Ade's practice of making films of his friends at play has been adopted in some cases by professional instructors intent

upon ferreting out the hidden faults that impeded their pupils. The films made in that manner have been of service, not only to the instructor, but to the pupil as well.

If the motive be simply one of entertainment, however, there are other fields fully as fertile as the golf course wherein one may catch his friends at their worst. A motion picture made of a kind friend untying a knotted piece of string, or of a fat friend endeavoring to lace a pair of high boots may readily furnish unlimited amusement in the long winter nights which are ahead.

TROUBLE - - A Grand an' Glorious Feelin'.

By Dr. Kinema

WHEN the dear old lady at the head of the Cemetery Improvement Fund or the Current Events Club tells you that she has heard what perfectly wonderful moving pictures you have taken, and asks if you will show them next Saturday evening for the benefit of her Society, take a deep breath and consider carefully before you reply. There may be trouble ahead.

It sounds perfectly simple to take a half dozen of your choice

reels, your projector and your screen and give a public entertainment. It's not as simple as it looks.

Of course you are frightfully flattered by the reputation of having done some fine work, and this causes you to utterly forget a solemn promise to your wife to accompany her to the Jones' for dinner next Saturday night. You are so set up that some one has spoken well of your pictures that you are led to run over in your mind your various films, and you realize that they are not so bad. The more you think about it, the more you begin to realize that, while they are unquestionably unusually fine pictures, yet those long scenes where Bob is talking, are after all, just a bit boring to people who never saw nor heard of Bob. To you and your wife that long picture of Bob is really quite entertaining. It is also quite entertaining to Bob's wife. To Bob it is nothing short of enthralling. The great unwashed, however, have a way of missing these fine points, and all things considered, you decide it might be well to cut out Bob.

The next step in your downfall is the thought of those beautiful bits in that other film. If one were to cut out Bob and put in those bits from the other film, it would make that reel a masterpiece. If you happen to have an incurable case of optimism, as I have, you resolve on the spot to make the shift. Then you discover that those new bits have no titles. So you seat yourself and with a great show of enterprise, you dash off the necessary titles, thinking that you will special delivery them out to the laboratory and ask for a special rush job "just for this particular occasion." I often times wonder what they think of us with all of our "special" rush jobs. Just as if every job isn't special!

Your mind now becomes completely inflamed. New ideas keep

tumbling in upon you. It occurs to you that it would add enormously if you would take some additional local scenes. There are not enough of them, and they would be so tremendously appreciated by the local audience. You thereupon dash downtown and involve yourself in additional financial difficulties to the tune of \$12.00 buying two fresh reels of film. Then you let business go hang and chase about madly making these additional exposures. By sitting up to an un-



GOVERNOR NELLIE ROSS, OF WYOMING,
POSING FOR



THE HON. JOHN H. TRUMBULL,
GOVERNOR OF CONNECTICUT.

conscionable hour that night and spending what appears to be a frightful sum of money on special handling and special delivery postage stamps, you get the films and the list of titles off to developer.

You fancy you have done everything and that now you may rest. You are grossly in error. Before you fall asleep that night, you think of at least twelve rotten bits in that film where you panoramed too zealously and where you wriggled the camera when you took your finger off the button. You decide to eliminate these bits. When you get to this job, the fact is disclosed that you haven't enough empty reels. To hold the various parts of the film which you have chopped up, you buy several more of the little tin can things at a dollar fifty each. With these you are confident that you are free to cut your film up and subdivide it to any amount.

After dinner you cut and cut. In half an hour you find that you have done a very great deal of cutting. Things have become somewhat involved. In a few moments you realize that you are in a perfectly hopeless state of confusion. Bits of film and reels lie around everywhere and for the life of you, you cannot remember which is which. It is at this point that you discover that editing a cinema film is a new indoor sport,—a combination of chess and poker. Between films that are wound on the reel backward, films that are wrong side up, and films in which it is impossible to say whether they are wound on backward or forward, you have become quite temperamental. You speak unduly sharply to the childrer, and you hear mother explaining that father is very tired and worried over his business.

After having recourse to the old pipe to settle your nerves, you gradually get yourself unsnarled and your films back in the sequence which you have desired. You then fall to wondering how the new exposures and the titles will appear. The exhibition which you have undertaken has been advertised exten-

sively, and you acquire an altogether different notion regarding the enterprise than you started out with. Instead of lightly tossing off a little cinema entertainment, and basking in the praise of your admiring friends, you find you have gotten yourself in for a big theatrical venture and that the whole blessed business is resting heavily upon your inexperienced shoulders. You are conscious of the fact that you are becoming badly frightened.

Friday comes, and the entertainment is to be on Saturday night.

That night you project your new films and find that they are great. You become excited. Again you sit up very late editing the new films and splicing them in where they belong.—You decide to do the titles Saturday afternoon.

Saturday morning, Mrs. Jones has a brilliant inspiration. She has heard of your exhibition and now she wants you and your wife to come to dinner more than ever. Why not come, she asks, to an early dinner and we can all go down to the Hall together at eight o'clock.

A very wonderful idea, truly. It cuts out just two hours of valuable time. It means that you must have everything done before six o'clock, so that there shall be time to load the plunder into your car and dress for dinner. And you had a foursome all arranged for Saturday afternoon at the golf club.

The foursome must be flatly abandoned, be the result what it may. So, you spend a perfectly lovely summer afternoon cooped up in your library splicing titles in a brilliant movie film.

At five, you see the end in sight, provided the film cement holds out. It has reached a condition suggesting a syrup by this time, and every splice appears to have been made with a shaving brush. At five-thirty, your good wife appears. In a voice in which you detect a note of strained reserve, she suggests that you come and get dressed. The last fifteen minutes becomes a horrid scramble. All your well laid plans have been smashed to bits. Instead of screening everything

to be certain that nothing had been spliced in wrong side up, or hindside before, you must now put your trust in a kind providence. A miserable feeling of dread possesses you and you wonder why on earth you ever allowed yourself to get into this wretched business.

At the Jones you try to be sparkling, but you just cannot make the grade. You are frightfully distrait. Instead of sitting about in a Tuck at a dinner, you realize that you should be in your library working on your film.

The hall is filled with people when you arrive. It is beastly hot, and you drip perspiration and wilt your collar hopelessly, hunting up tables and boxes upon which to mount your screen and your projector. Then you discover that your projector electric cable is not long enough to reach the only available lamp socket. But somehow some one fixes this. You are too hot and wretched and harried to find out how. The minister then introduces you and wiping your dripping brow with a handkerchief of which you are terribly ashamed, you make a few remarks about the difference between amateur and professional moving pictures, and how the amateur brand will be entirely lacking in sob stuff, but that you hope nevertheless that it will be interesting. Amidst mild applause, you call for the lights to be put out and you then proceed to business.

You then discover that your pictures are about one-tenth as bright as they are at home. You focus and focus your projector until you almost put your eyes out, and your good wife whispers hoarsely that the pictures are not nearly bright enough. You then realize that giving a cinema exhibition in a public hall is vastly different from giving one in your living room at home.

But the first film is going splendidly. In a sweaty steam that hopelessly beclouds your glasses, you feel that things are not as bad as they might be. Reel number one breaks no

splices, has no titles upside down, and no pictures hindsides before, and at the end it is greeted with enthusiastic applause. With excited fingers you thread in reel number two.

The lights are out, the switch on, and you are off again on a reel that is even better than number one. Silence gradually lays a mantle over the entire place. There is no enthusiasm. There are no admiring murmurs. Instead there is plain, two inch thick, case-hardened silence. The reel ends. There is no applause. You then begin to grasp what the professionals mean when they say of a new plan, "You never can tell."

Reel number three is next threaded in in moist silence. You ask that the lights be put out and you start your projector. It runs, but it fails utterly to project anything. It is inky black. You are unable to see a blessed thing in the murk and you are afraid to move for fear you will tip the whole business off its box. In a weak voice, you ask for the lights again for a moment.

You quickly discover that your lamp will not light. You never have had a lamp fail to light before, and so you have never been through the process of taking out the old lamp and putting in a new one. But you must do something. When the lights are on again, you feverishly fish around for the way to get at the old lamp. Your fingers are all thumbs and you are so hot that you steam your glasses, so that everything is a moist fog. Somehow you get the old lamp out.

Then you think of that spare lamp which the dealer told you about when you bought your projector, and you dive into your box for it. You tear off the wrapping and you then face the job of putting it back into place. You have never done it before, and you get hotter and hotter and drip perspiration copiously. Finally you get it in and you start the projector again. Just exactly the same black condition results as before.

The lights have been put out again, and once more in a week

Sixteen



CAPTAIN JEAN BAPTISTE NOEL, OFFICIAL PHOTOGRAPHER OF THE ROYAL MT. EVEREST EXPEDITION TAKING MOVIES OF THE PEAKS OF MANHATTAN ISLAND.

voice you call for them to be lighted. You realize there is absolutely nothing to do but fish the second lamp out. Then some kind soul with good eyes asks to see it. He gazes fixedly for a moment and then makes the intensely interesting pronouncement that it has only part of a filament, the other part being down in the bottom of the glass bulb where he rattles it around as proof of his diagnosis.

By this time your audience is talking, which is always a very bad sign, and you are feeling like a disconcerted pickpocket.

What with the long hours of overwork in getting the films ready, the frightful heat, the dinner that is sitting very badly, and the shock to your nervous system, you now feel as though you had indulged in a shot of bad home brew.

You are beaten, and you still possess enough strength to recognize that it is better to acknowledge it. So you falter up to the screen and make a few

sorry remarks and venture upon an explanation which is about as weak as dishwater. You promise to repeat the exhibition with a basketful of new lamps the following Saturday evening if there is any one willing to sit through it.

A sympathetic soul in the front row remarks something about its being too bad, and you catch the stern eye of your disapproving wife. You know now that public exhibitions are frightfully different from parlor exhibitions when it comes to motion pictures.

Wherefore, I am led to remark, fellow amateurs, that when you are asked to give a public entertainment, you give careful thought to many things. It can be done, because I went through nine reels the next Saturday evening with flying colors. But I had five tested lamps, miles of electric cable, bags of two way sockets, and plugs and every thing. Then, it was a grand and glorious feelin'.

THE CLINIC

Vamped And Revamped—By Dr. Kinema

Doctor Kinema has been retained as an amateur consultant by AMERICAN MOVIE MAKERS. The doctor will discuss problems in amateur cinematography that many of us meet constantly in our adventures in picture making. The doctor has made two requests of our readers: first, that they forward plenty of questions; second, that wherever possible, they send with those questions what they believe to be the correct answers. He does not want to fill the Clinic with his own ideas. Therefore, he invites all members of the AMATEUR CINEMA LEAGUE and all readers of AMATEUR MOVIE MAKERS to make contributions to his department. Please send in questions, answers and discussions to Doctor Kinema, care AMATEUR MOVIE MAKERS, Capitol Building, Hartford, Connecticut.

A special article by Doctor Kinema appears elsewhere in this issue.

EDITING

Do not overlook the immense advantage of editing your amateur film. It means all the difference between success and failure. Many amateurs are inclined to overlook this very important matter. They "shoot" a roll of one hundred feet and when it is received back from the finishing they rush it into the projector and the film is judged in its raw state. Even a professional film would be discouraging if done that way.

Your film probably has many very good pictures that are very interesting but their entire effect is lost because of the jerky blank spaces between shots, the shaky portions at the end of the shots, the too fast panoramas, the hurry close-ups, the grey over exposures, the black under-exposures, and the poor stuff generally has not been cut out.

If, instead, the film had been run over in the reel re-winder or splicing machine, and the obvi-

ously useless stuff eliminated, or in other words if the film is edited, a very different story would be told when it was projected. There would be an immediate improvement of about five thousand percent noted and a corresponding increase in satisfaction and pleasure on the part of all concerned.

Nothing is so discouraging as to look forward with keen anticipation to the return of a film and then after projecting it feel as though you never cared to look at it again. This can be avoided every time by taking the time to edit the film before you project it.

TITLES

Next to properly editing one's film, the most important thing is to title it. A lot of scenes, strung together, ever so good photographically, convey only a small fraction of the message that it does, when titles explain what the scenes are. It requires an extra-

ordinarily good film to be interesting without titles and an indifferent film without titles is a "total loss," nine times out of ten.

Titles are perfectly easy to obtain. All that is necessary is to write them out and order them. They will be in your hands in ten days, all nicely arranged in the order you wrote them.

Splicing them in their proper places is good fun, and a marvelous method of getting one's mind off one's troubles. If one has the knack of composing snappy, bright titles, they lift a film an unbelievable amount.

One can make one's own titles, of course, but it is simpler for most of us to order them. They are not expensive, and they are now furnished with a very attractive border which gives a very finished effect to a film.

IS IT FRONTWARD OR BACKWARD?

Every amateur is bound to have heaps of trouble splicing in and re-arranging film in his early days.

Until he learns the little technique he will have some scenes upside down and in backward. In some cases he will be unable to tell from the image on the individual frames which is the beginning and which the end of a bit of film to be added to a reel.

There is one way to tell. Hold the two films that are to be spliced together and look at the light through them. If they are both shiny side toward you, and both right side up, that's the way they should be spliced in order for the end of the old to lead into the beginning of the new.

Usually the action will indicate which is the beginning of a bit of film. But if it is a landscape, there is no action and one must have another means of knowing which end is which.

The Little Movie in ENGLAND

THE Little Movie Movement moves slowly, very slowly indeed, wrote V. P. in a recent issue of the *Christian Science Monitor*. One wonders why. It is so obviously needed. There is such an open and easily accessible place waiting for it in the world of the cinema, and success seems so sure. One only needs to glance back through the history of the Little Theater movement to see how genuine a contribution the amateurs can bring to art. Consider the Abbey Theater, and how the two Fay brothers began it with only ambitious amateurs for artists. Consider the Moscow Art Company, and Stanislavsky's story of the family theatricals.

It is possible for any family with a cinematographic taste to buy a little camera and projector, and for any theatrical group of screen aspirants to do likewise. The apparatus is cheap, the use of it is cheaper, the opportunities for experiment are priceless, and the sincere and studied work that would undoubtedly come from such uncommercial experiments would feed the screen as the stage has been fed. Sooner or later the movement is bound to gather momentum.

In London it has just received a preliminary push from a little group of players known as the Gate Theatre. They presented at a festival matinee not long ago a home-made motion-picture called "Shadow." Now this is interesting, for here is a little theatre turning its attention to and using its equipment for a little movie.

"To be sure this first attempt was not very serious, and is not to be taken very seriously, but it has its significance." That was the commentary of a disinterested spectator of the Little Movie Movement. Particularly is it significant to the Amateur Cin-

ema League here, however, for it is an echo of the strides that have been taken in the United States.

The directors of the Gate Theater whose playhouse is a garret almost opposite the Garrick Club, having decided to amuse their subscribers with a special matinee in honor of the first season's success, found fifteen unoccupied minutes in the program. The discovery was made two days before the performance. So one director—Miss Molly Veness—wrote a highly melodramatic scenario casting herself for the Wife; the other director—Peter Godfrey—produced the scenario with himself as the Villian; one of the members of the company—Wilfred Walter (an "Old Vic" veteran)—volunteered for the Husband, the rest of the Gate Theater's cast was the crowd, the stage and lighting equipment of the garret was used; the bill for all this was about £12 for the electricity, and lo! two days later camera outfit, and 3s. 6d. for "Shadow" was put upon the screen.

All these details in the history of this film were merrily explained to us by Mr. Godfrey in a running commentary that accompanied the picture. And many other things in the picture were explained also, and necessarily, for much in both the photography and plot of "Shadow" was obscure. Many incidents in the scenario had been improvised on the spot. Some of the outdoor scenes, cleverly taken in the street below from the windows of the garret were lost in over-exposure and were cruelly criticized by their expositor. Some of the studio scenes, however, taken in the theater and lighted by the theater's lights, were excellent. And this is the point. For it happens that Mr. Godfrey is an expert in stage lighting, and some of his Gate Theater play productions this year have made his fellows

blink their eyes. So this—the excellence and interest of the lighting and setting and composing of some of the later interior scenes of "Shadow" when the extempore director got his hand in is the point, and the reason for writing seriously at all about this merry melodrama made for fun by a company of mountebanks.

For it is by just such modest means that the little theater, especially the little theater in America, has flourished. Shall not the little movies flourish also, fed by young enthusiasm? The Gate Theater's miniature expressionistic production last winter of "From Morn to Midnight" was so successful that Mr. Godfrey was invited to make a full size production for the West End, which he did, though, I am told, not with entire success as the proportions were still too little for the big playhouse.

Now he plans to try to make a motion-picture of the play possibly with the idea of presenting it as a preliminary sketch to some professional producer who will invite him to develop it into professional proportions. And possibly the result will be entirely unsatisfactory. No matter.

The project opens up possibilities, and it is not presumptuous to imagine a Gate Theater entirely of the screen—not of the stage playing with the screen—organized to compose, play, and produce before an audience of subscribers miniature motion pictures which can be developed and enlarged, and will eventually develop and enlarge the art of the motion picture.

IT WON'T BE MUCH TROUBLE

"When we get motion pictures by radio the young people will have to think up some other reason for not staying home."
—James J. Montague in the *N. Y. Herald Tribune*.

The Amateur Turns A Penny

By J. H. McNabb

THE motion picture field,—hitherto confined to the realm of professionalism, is now being invaded by an insistent and ever increasing demand of amateur desire, made possible through manufacturing genius.

What was accepted yesterday as a device requiring professional and scientific skill to operate, is today a simplified mechanism of such compactness and reproductive quality as to adapt itself to home use. Following an urge of enthusiastic welcome, it bids well to become as popular as the phonograph, the automobile, or the radio.

The activity of public acceptance of this popularized art has doubtless been covered in other pages of this magazine, so I will come to the point of the topic assigned to me—the serious aspect of the amateur movie equipment.

To itemize the applications of amateur or semi-professional cinematography, means to go on indefinitely. With each thought and each possibility other avenues of usage appear until one actually wonders how civilization has progressed without the cine-camera.

Here are only a few of the many thousand uses to which the new 16 m/m equipment (for the amateur) has been employed with outstanding success.

Industrial—The manufacturers of tractors have found selling far more effective through staging a practical demonstration of cutting and handling timber, from the felling of the tree to the finished product in the mill. Great giant timbers in an almost impassible forest—cut, hauled, and handled like so many tooth-picks. Actual demonstration in localities of the prospective buyer could have been made, but, by the use of the cine-camera and projector, an interesting, actual, performing story in life-like reality was projected in the comfortable

offices of their prospective buyers and in a manner far more agreeable to both parties than milling through mud and weather to see the tractors actually perform.

Trucks, automobiles, washing machines, motors, batteries, street cleaning and ditching machines, are all among the wide variety of industries which have found practical commercial uses for the smaller equipment.

The cost of a product may never be fully understood by the average trade, but a salesman equipped with a cine projector can quickly and effectively portray the qualities produced by such cost, for, in the prospect's own place of business, he may witness a trip through the plant and have actual visualization of the processes.

Science—Science comes in for its share of praise for the cine-camera. It is a most amazing advantage when we stop to think of the knowledge heretofore confined to the eye witness or a textbook.

Picture, if you will, the interior of one of our country's great technical institutions. Surrounded only by a limited number of witnesses, a wise scientist, with microscopic precision, conducting an experiment, the preparation of which required many years in the gathering of rare materials and which will probably never be reproduced over another long period. Heretofore the transmission of such knowledge depended upon the memory of those few witnesses. Records may have been kept, but the visual, physical action and application could not be recorded. Today, a super speed cine-camera with telephoto or microscopic lens records every move and its result—to be repeated over and over again and the actual experiment, in the minutest detail, re-enacted in every laboratory or before every scientific body in the world, if need be.

A moment's reflection on the importance of this one angle alone readily points out the fact that the amateur motion picture is assuredly of great advantage to science, where learning is most dependent upon detailed experiments and the accurate and complete preservation thereof. Consider further, the inadequate illustrative reproduction when drawn from memory, as compared to the everlasting and instant availability of the entire test by slow motion pictures and always surrounded by the environment of the actual initial occurrence.

Educational and Civic Purposes—Through the use of the cine-camera a metropolitan dairy adroitly attracts public favor and patronage through an educational film that fairly breathes health and sanitation.

In a meadow skirted by cool shade trees of a picturesque wood, a small herd of satisfied Jersey cows is seen grazing. Evening, and the slow procession up the lane. In the stables, the cattle file into separate well bedded stalls. Automatic milking machines in operation rivet the attention of the uninitiated. Moonlight, and the fresh milk, carried in sanitary cans and loaded into great motor trucks, is transported to the central dairy. Each can of milk is carefully sampled. Midst scientific surroundings of a well equipped laboratory, the Chief Chemist analyzes and tests each specimen before the product is accepted. Great vats and scientific processes follow. Bottle cleansing and sterilization is shown operating with almost human intelligence. All is far beyond the expression of words.

Finally huge carts of the bottled product are conveyed to the waiting delivery trucks. Each truck has its own refrigeration compartment. The morning quiet in the city streets is punctuated by the silent moving vehicles of

(continued on page 30)



Jesse L. Lasky, New York, N. Y.

—“The particular phase of the movement to which you refer, namely that of the development of amateur motion picture dramatics, is also especially interesting to me and to my associates. Doubtless you know that our sincere wish to encourage eligible young people to think seriously of motion picture acting as a career took definite shape last fall when we established the Paramount School. Anything which will foster or increase interest among young people in the technical work of making motion pictures is bound to be of ultimate benefit to the industry as a whole. And it is not too much to suppose that from these enthusiastic young amateurs the motion picture industry may possibly recruit valuable additions to its acting and directorial forces.”

Twenty

ENTER T

From Every Quarter They Gathered
on July 28th—They
The Amateurs

Below are the comments of some of

Gov. John H. Trumbull, Hartford, Conn.—“I am greatly interested in amateur movies and will be very glad to assist in any way I can in furthering the movement.”

Arthur Brisbane, New York, N. Y.—“I shall be very glad to do anything I can to be of use to Mr. Maxim in connection with the matter that interests you.

Charles P. Taft, 2nd, Cincinnati, Ohio.—“Count me in as an organizer.”

T. A. Willard, Cleveland, Ohio.—“You may put me down for my share of any expenses necessary to make me a member of this organization.”

Augustus P. Loring, Jr., Boston, Mass.—“I am heartily in accord with the idea and if there is anything I can do to further the same I shall be very glad to do so.”



LEAGUE

at The Biltmore Hotel, New York City
Who Were To Be The Nucleus of
Cinema League.

whose greetings were read at this first meeting.

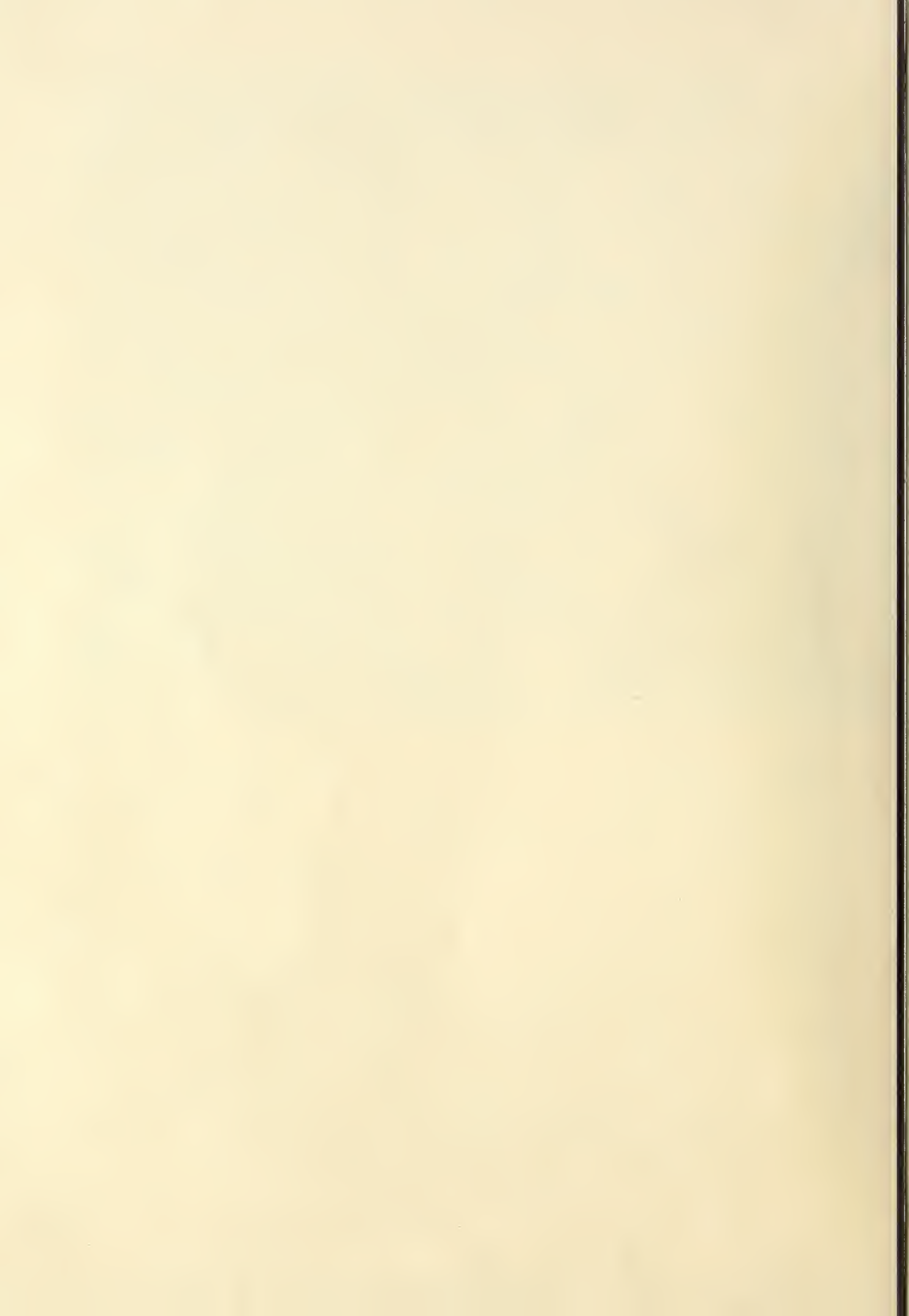
Mme. Galli-Curci—"It is certainly a very interesting movement and I shall be happy to become a member of the A. C. L. With all good wishes for the success of this genial idea."

Walter Pritchard Eaton, Sheffield, Conn.—"I think that the formation of such a society might, indirectly, affect the professional movies for the better."

Carl Laemmle, New York, N. Y.—"The interest shown by amateurs in all branches of the picture business cannot help but reflect itself in moving picture theatre attendance and that, as everyone knows, is the life of the business. Interest will be stimulated by the thousands of people who are using these small cameras and home projectors."

Will H. Hays, New York, N. Y.—"I am much interested in the matter. For years I have been a camera man—long before I went into this work—and with the possibilities of motion pictures in the amateur field my enthusiasm has doubled. The fact is I possess nothing that I value more than the motion pictures I have been able to take of my boy with a small movie camera. There are so many phases of pleasure and usefulness in amateur motion picture photography that one has to be careful lest his enthusiasm run away with him."

Commander E. F. McDonald, Jr., Chicago, Ill.—"There is no question in my mind but that the home moving picture projector will have a very vital influence in the home—second only to the radio."





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ENTER The LEAGUE

From Every Quarter They Gathered at The Biltmore Hotel, New York City
on July 28th—They Who Were To Be The Nucleus of
The Amateur Cinema League.

Below are the comments of some of those whose greetings were read at this first meeting.

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Walter Pritchard Eaton, Sheffield, Conn.—"I think that the formation of such a society might, indirectly, affect the professional movies for the better."

Carl Laemmle, New York, N. Y.—"The interest shown by amateurs in all branches of the picture business cannot help but reflect itself in moving picture theatre attendance and that, as everyone knows, is the life of the business. Interest will be stimulated by the thousands of people who are using these small cameras and home projectors."

Will H. Hays, New York, N. Y.

—"I am much interested in the matter. For years I have been a camera man—long before I went into this work—and with the possibilities of motion pictures in the amateur field my enthusiasm has doubled. The fact is I possess nothing that I value more than the motion pictures I have been able to take of my boy with a small movie camera. There are so many phases of pleasure and usefulness in amateur motion picture photography that one has to be careful lest his enthusiasm run away with him."

Commander E. F. McDonald, Jr., Chicago, Ill.—"There is no question in my mind but that the home moving picture projector will have a very vital influence in the home—second only to the radio."

SCENARIOS

By James Cruze

OF all the motion picture sequences with which we have struggled in the past six years, none, to me, flares out so vividly as the river crossing scenes in "The Covered Wagon".

To my mind, the sequence is the most perfect my cameramen have ever filmed. It is not an artistic sequence. No art was intended. All the scenes were filmed in "straight-away" photography. Beauty would have detracted from the stark realism of the venture.

Here might be rule number one to the new owner of a motion picture camera. Never, under any circumstances, attempt to make action beautiful. Eliminate all fancy lighting effects or trick angles. Artistic photography has its place, of course—in scenic shots, in close-ups or in garden scenes—but in dramatic action, never.

The filming of the river crossing sequence in "The Covered Wagon" might well serve as an example of how amateur photographers should operate in shooting their own sequences.

Several days before we were ready to photograph the river fording scenes, Karl Brown, chief cameraman on the picture and now a Paramount director, visited the location and made test shots of the river and of the trail leading down to it. These test shows were to determine five things: the kind of film to use, the filters to use, the exposure, the angles and the lighting on the river at that particular time of day.

In all, thirty-two tests of about fifty feet each were made. After shooting each test, a slate was marked with all the information and that slate photographed. Thus, when the negative was developed, printed and projected, first the test was flashed upon the screen and then a shot of the slate followed, giving all the necessary information pertaining to that shot. From these test shots, Brown determined the best an-

gles, the best film, the best filters and the best lighting for the actual shooting of the sequence.

In the photographing of any important event which cannot be remade—as with the dangerous river crossing—it is always advisable to experiment with these test shots. For example, if you desire to photograph an Armistice Day parade, it is best to go along the parade street several days previous to the march—and at the same hour of the day—to make test shots. In this manner you will know just what lighting you will have, just how to set your lense and the best possible angles to photograph. Number your locations on the sidewalk or curbing with a piece of heavy crayon. Therefore if in the test shot angle number three shows up better than angle number two, you will have no difficulty in locating that spot on the day of the parade.

All photographers, I believe, should prepare a shooting continuity beforehand—just as with the filming of an actual motion picture. Then there will be no regrets afterward that some particular shot was missed and the scenes do not hitch together properly. Following is an excerpt from the river crossing sequence in "The Covered Wagon," which may be used as a guide in preparing other shooting schedules:

Scene 240

*Exterior. River. Long shot—
Fade In*

On part of the Wingate wagon train stopped on camera side of the river. Some wagons are fording the river, still others are already across. In several places in the foreground household goods have been dumped at one side, wagons moving away from them, others dumping out stuff. At one point a man is cutting his wagon in two. Ogle's wagon pretty well back.

Scene 241

Exterior. River. Medium Shot.

On Ogle and two men lifting out a walnut bureau. Ethel Wales

(Ogle's wife) enters and steps to him, asking what he thinks he is doing. He replies: Spoken title: "We've got to lighten all these wagons."

Scene 242

Exterior. River. Close-up.

Ogle finishes speaking. Ethel Wales says: Spoken title: "Well, you'll dump somethin' besides my mother's walnut bureau!" Ethel Wales finishes title. Ogle begins to argue. Ethel Wales says simply, "Up with it an' put it back—". He looks at her for a second and then disgustedly turns to the men (off scene). Ethel Wales keeps on with: Spoken title: "I've got rose cuttin's an' flower seeds in there! To say nothin' of other things that I need to make a home."

Scene 243

Exterior. River. Medium Shot.

As Ethel Wales speaks Ogle and the men virtually throw the bureau into the wagon. She has that settled and stands satisfied.

Scene 244

Exterior. River. Fairly Long Shot.

On a portion of the wagons and cattle crossing the river. There is trouble. A man rides his horse up the embankment and out of the scene.

Scene 245

Exterior. River. Medium Shot.

On Ethel Wales at the wagon. Lois Wilson (her daughter) walks in, weary and wan, already much worn with the last day's trip. Ogle and the men get out of the wagon and fasten the rear end. A man rides in with horses dripping and tells Ogle he is wanted. Ogle hurries out, perhaps mounting his horse at one side.

Scene 246

Exterior. River. Fairly Close Shot.

On accident near middle of stream with a general mixup.

Scene 247

Exterior. River. Medium Shot.

On Miss Wilson and Ethel Wales as one or two of the wag-



JAMES CRUZE, DIRECTOR OF "OLD IRONSIDES", PRESENTS A SILVER MEDAL AFTER THE FILMING OF "THE COVERED WAGON".

ons nearby start to move. A messenger rides through, starting that part of the caravan. Miss Wilson and Ethel Wales move toward their wagon.

Scene 248

Exterior. River. Long Shot.

Across toward accident, as Ogle is seen swimming his horse out that way.

Scene 249

Exterior. River. Medium Shot.

Where the train turns to one side to ford the river. Wagons keep on going across as before, among them the Ogle wagon with Miss Wilson and her mother in the seat.

Scene 250

Exterior. River. Fairly Close Shot.

Of the accident.

Scene 251

Exterior. River. Long Shot.

At slightly different angle than scene before last, as the Ogle wagon is seen already in the stream and making for the other side with the other wagons and stock. FADE OUT.

Scene 252

Exterior. River. Long Shot. Fade In.

On the wagons coming toward camera. (the camera now being on the opposite side of the river

from where shown previously). Cattle, etc., in the mass, but it should be plainly shown that the last of the caravan has left the other side. Ogle wagon, Miss Wilson driving, is well toward the bank on this side.

Scene 253

Exterior. River. Closer Shot.

On Ogle wagon with the mules in deep and the water up to the wagon box. Miss Wilson and her mother appear to have been through danger in crossing.

Scene 254

Exterior. River. Long Shot.

As the wagons keeps coming toward the camera. The Ogle wagon is coming closer to camera as we FADE OUT.

You will note that at the beginning of the sequence there is a fade-in. If you have no fade-in device on your camera, a foot or two of black film will answer the purpose—film which has not been exposed but which has been finished at the laboratory. Frequently you will find several feet at the beginning and end of your roll of film when it is returned to you.

The first scenes in nearly all sequences is usually a long shot. This is partly in order to establish

the surroundings before jumping to the medium shots and close-ups. Thus, scene 240 shows a general view of the river, the people who participate in the action and the location as a whole. In scene 241 we jump to a medium shot and in 242 to a close-up.

That, originally, is the order in which motion pictures should run—long shot, medium shot, close-up, and then working back. Of course no motion picture follows this order entirely. The arranging of the scene angles and distances depends entirely upon one's action. But if one is able to follow that order without losing dramatic suspense, one's picture will have a better sense of balance.

TOMORROW'S HAPPY HOME

The Lady Who Wanted to Uplift the World was very much pleased. For here at last was a means of keeping the family all at home together every night. One can get all the kick of going to the movies without the effort of travelling down town, and can have lemonade out of one's own icebox at intermission.

Aunt Elizabeth can come in and give the preliminary news reel by word of mouth, and Sister Maybelle can see Dickie Barthelmess in her own parlor, on a film that has been reduced to fit the family projector. Moreover, she and the boy friend can sit on the sofa in the dark while Father is too busy running the projector to notice whether all her attention is fixed on Dickie.—*Kathleen Halladay in The Boston Post.*

"THE CALIPH AT HOME"

"Other times, other manners. And, one might add—other costumes. Nowhere was this more apparent than at the last Bohemian Club encampment. Ten years ago everybody was running around camp with cameras. This year the grove was full of motion picture machines. Even Harry Howland had the amateur motion picture bug. Surely we leap from one wonder-fad to another these days."—*Charles Caldwell Dobie in the San Francisco Bulletin.*

Colored Home Movies By Radio?

By Dorothy Rowden

UP in Hartford, Connecticut, there is an inventor who has achieved world-wide recognition through his knowledge of noise and silence.

His uncle, also an inventor, developed the most powerful of all explosives for armour piercing projectiles. His father invented a gun which can fire six hundred shots per minute. The third member of this paradoxical family, Hiram Percy Maxim, inventor of the Maxim silencer, who is called "Daddy" by nineteen thousand amateur radio telegraphers throughout the world, who organized the first aero club of America, is now the pioneer in forming an Amateur Cinema League.

Someone has said that we are responsible for our own actions, but that we cannot foresee the reactions. The Maxim family is a family of action and the reactions which have followed their inventions and their vision continue to add fame to the name.

Every night while most of us are asleep thousands of ears are listening for radio messages from all parts of the world and in the early hours of the morning many messages end with these letters: "G N O M." It is not unusual for amateur radio operators in Australia or Africa to send messages or exchange messages with Mr. Maxim at night. They have a world-wide brotherhood and they always end their messages by these letters, which stand for "Good Night, Old Man."

Today professional radio owes much to these amateurs and it was largely through the genius of Hiram Percy Maxim that they organized a number of years ago the American Radio Relay League.

About two years ago Mr. Maxim was photographing sound waves in his laboratory, and became interested in amateur cinematography. From his laboratory, he began to take pictures

of his family and friends in action. Here he conceived the idea of forming an international organization of men and women who are interested in making their own motion pictures. He made inquiries in Hartford and found that in that city alone there were fifty other "movie makers." They held a meeting at his home and there the Amateur Cinema League was first projected.

Recently, at a luncheon in New York City, the national organization was launched. Letters were read from an amazing group of prominent men and women, professionals, if you please, and experts in their own field, who are, however, amateur motion picture directors, stage managers, actresses and actors.

"You are going to see the day when radio-transmitted colored motion pictures will be shown not only in theatres, but in your own homes. When that day will come, cannot be said, but it was predicted to me by a man upon whose judgment in such matters I put faith."

This, however, is but one vision which Mr. Maxim had in regard to amateur cinematography.

Mr. Maxim believes that the day is not far distant when amateur movie makers will be exchanging films with the same great ease and enjoyment as the amateur radio operator now communicates with his distant friends.

"I talk very frequently with my radio acquaintances in Europe and Australia, and I certainly should like to see the kind of film which amateur movie makers are taking in those parts of the world. I should like to see the film of an amateur in the South Sea Islands. (Doubtless there are other Americans who would like to see such films). I am equally sure that he would like to see my film 'This Little Connecticut of Ours.'"

While the energies of Mr. Maxim's father and uncle were

Tête



MISS ELSIE JANIS WAS
ACTUALLY SMILING AT HER
MOTHER, AND

devoted to making noises those of Hiram Percy have been turned principally to eliminating them. His principal mission in life might be termed his indefatigable efforts to make the world safe for sensitive ears. There may be a reason. Perhaps he got tired of the constant noises about his home during his youth. At any rate he certainly had plenty of noise with which to experiment in working out his silencing devices.

Mr. Maxim would probably be the last to attach any bombastic importance to his inventions. Given his genius for things mechanical, they are of course logical developments of his natural interests. Born in Brooklyn 57 years ago he developed, early in life, a flair for studying the phenomenon of sound. He specialized in acoustics at the Massachusetts Institute of Technology, from which he was graduated in 1886, the youngest student in his class. He will tell you that the principle of his silencers is all very simple. Noise he describes as being the result of any material substance moving through the air in excess of the velocity of sound. This "substance" of course applies to exhausting gases from engines, as well as from the muzzles of fire-

arms, etc. His problem, therefore, was to devise some means of holding back these "substances" at the proper moment to prevent their carrying their disturbances into the open air,
a Tête



MME. AMELITA GALLI-CURCI WAS
FILMING HOMER SAMUELS,—
HER HUSBAND.

where they annoy human ears. The silencing device holds them in prison, so to speak, until they are fit for liberty; that is, until they have lost their ability to disturb the free air "beyond the velocity of sound." That is the principle. Of course it is not all so simple as that. But if the rest were told, there would be no use for his patents.

Mr. Maxim has the characteristic curiosity for scientific information. Although his rather unruly hair is turning white, the flame in his piercing eyes has not abated one iota. He has the insatiable appetite of a youth when it comes to learning about new things, new inventions, new ways of doing things. In ordinary conversation his manner is as eager as that of a boy with his first sled. He hangs his nose glasses over his right ear until something requires close ocular scrutiny, and then his hand reaches for his spectacles as automatically as if it moved by electricity.

This is the man who has undertaken the leadership of the Amateur Cinema League and who will devote to it the same energy and enthusiasm that he gave to the American Radio Relay League. The Amateur Cinema League starts its career with Mr. Maxim's background of experience and his unquestioned amateur standing.

- - S W A P S - -

Our Amateur Film Exchange

AMATEUR FILMS AVAILABLE FOR EXCHANGE

One of the chief functions of the Amateur Cinema League is to establish a safe and workable amateur film exchange. This will not be undertaken until a procedure has been worked in such a fashion as to insure absolutely safe transportation and return of valuable films.

The League desires to have a list of films which their owners are willing to exchange under conditions of absolute safety. Will you not send such a list to the editor of AMATEUR MOVIE MAKERS as soon as possible?

Below are listed a few films and their owners:

NAME: Hiram Percy Maxim.

ADDRESS: Capitol Bldg., Hartford, Conn.

Fishing Trip—A canoe trip through the Moose River Country from Jackman, Me., 800 ft., two reels.

Development of An Old Farm-house Into a Country Home—A record of the development of an old farm house in Lyme, Conn. 400 ft., one reel.

Field Day, 1925, at Dobbs—Field day at The Masters School, Dobbs Ferry, N. Y. 400 ft., one reel.

European Trip—The record of a trip to Paris and London, 1925. 1200 ft., three reels.

Winter in Connecticut—A series of winter scenes in various parts of Connecticut. 400 ft., one reel.

"Mag the Hag"—A play by three Dobbs Girls. Taken early in history of amateur cinematography and a very funny example of early attempts at amateur photo plays. 400 ft., one reel.

Log of the "Sea Gull"—A motor boating picture, with scenes at start of Bermuda Race, Harvard-Yale boat races, around New London and Long Island Sound. 800 ft., two reels.

Summer in Connecticut—A series of scenes in various parts of Connecticut in summer. 400 ft., one reel.

NAME: W. R. C. Corson.

ADDRESS: 127 Oxford St., Hartford, Conn.

Trip to Bermuda—Shows scenes on ship and on island including St. George, Hamilton, Sea Gardens, beaches, etc. 350 ft., one reel.

Through Holland by Motor Boat—Shows canals, rivers, bridges and people and such places as Rotterdam, Dordrecht, Middelburg, Delft, The Hague, Leiden, Alkmaar and Amsterdam. 1200 ft., three reels.

Auto Trip in France—Shows Paris, the Cevenne Mountain region to Carcassonne and the Pyrenees region to Pau and return to Paris via Bordeaux. 1200 ft., three reels.

What Makes a Film Interesting?

By Marion D. Kerr

ONE of the shocks of my young life came when I put together recently eight hundred feet of film. It recorded an automobile tour through six states which had been very interesting and enjoyable. And yet when this film was projected it was found to be thoroughly uninteresting. I have shown it several times to various kinds of people and it uniformly fails to arouse anything more than polite remarks.

It was such a great disappointment that I fell to analyzing the film in detail, in the hopes that I might locate where the weakness lay. I wanted to avoid such things in the future, since film costs money and one is always in need of interesting pictures.

Some one suggested that it was lack of continuity that was my trouble. I considered this for some time, and then I was forced to discount it, because there was a very real continuity. As we progressed in our automobile tour through various states and showed the scenes in each and especially as we compared the roads and road signs in the states, there was distinctly that thing we term "continuity."

Then somebody said it was lack of people, and that pictures in order to be interesting must show people. Mine had shown places. After giving this careful consideration I was also forced to discount this, because my best film, one which never fails to evoke enthusiastic admiration, is almost wholly of places and almost nothing of people.

Then somebody else said that the film lacked a "compelling idea." I am not quite certain that I know a "compelling idea" when I see one, and anyway I have no confidence in my ability to find a compelling idea for every film I make. I know I have made several interesting films, and I seriously question whether they have compelling ideas.

One thing I do know, and that is that most of this film was overexposed and in consequence almost none of the pictures are sharp and snappy photographs. Instead, they are soft and inclined toward the grey and hazy. This in itself is enough to dampen enthusiasm. No matter how interesting an action may be, if it is dim and grey it is not inspiring.

Another thing I noticed was that I had taken a great many scenes in which there was little or no motion or action. In the cases of those in which there was action, I noticed more interest was manifested by my audience.

Still another thing I noticed in studying the reason for the lack of interest in the picture was the unfortunate selection of views that somehow I had been led to make. I recall passing many real picture opportunities which I let go, because it is so hard to stop a smoothly running car and go back and take a picture. When I did shoot a scene it was not frequently enough an interesting one. For example, I found myself taking ordinary street scenes in various towns, just because they showed these towns. All towns look very much alike as far as street scenes are concerned,

I, therefore, came to the conclusion that the reason that this particular eight hundred feet of film was uninteresting was because I had taken too many scenes that did not inherently APPEAL.

My appeal was lost for various reasons. One was because I had bought a new camera and not being familiar with it, I had used too large stops and overexposed. I had several beautiful views of which, if I had gotten a bright snappy picture, I would have appealed to anyone's sense of the beautiful. I lost several of these around Princeton University, for example. I had some wonderful possibilities there, but I lost them all because of overexposure. I had simply a series of leaden grey

pictures, which by stretching the imagination one might have discerned were beautiful in the original.

I have in mind another sort of scene. It consisted of a little girl, a dog and a puppy. The little puppy gambols about the little girl and plays awkwardly with the latter. The picture is only fair, being overexposed, but every time it flashes on the screen there is a murmur from the audience and remarks such as—"Isn't that too cunning."

If all the film were of scenes like this, overexposed or not, the film would probably have a different reputation. And yet, what is there about an ordinary puppy jumping about that is interesting?

There is something interesting, however, and I call it "appeal." The clumsy, enthusiastic, silly actions of a little puppy dog appeals to us and we say it is interesting.

On the other hand, gasoline filling stations, ferry houses, and street scenes, that are ordinary, do not appeal.

Continuity, of course, must exist in some form, but continuity is almost always present in spite of us. Beauty exists in many of them, extraordinary beauty in some, good cinematography in all, but only that thread of continuity suggested by the title. So I say, continuity is not the whole thing.

One thing is always of absorbing interest, regardless of continuity, cinematography, steadiness, illumination, or anything else. It is pictures of the people in the audience. They will look at them over and over again, hour on end, sitting bolt upright in their chairs with their eyes glistening. There need be no special action. Just the normal motions of ordinary life are enough to set an audience into spasms, if the pictures are of themselves.

(continued on page 29)

HOLLYWOOD Films Its Children

By Myrtle Gebhart

THE big stars of Hollywood are busy making films of their kiddies. Yearly records of the tots are made as they grow up, and are kept in the family movie album. Some day, doubtless, some of these children will be famous themselves, and we may then be allowed a glimpse of these "secret" films.

Toward the future I turn an ear and methinks I hear the following dialogue, occurring about the year 1940, the scene being the magnificent projection salon in the sumptuous home of the Harold Lloyds:

"We-ll," father Harold, grown plump with prosperity and mayhap a little bald, yawns and remarks, "we've just seen the latest Famous-Goldmayer Super-Special-Extra-Jewel \$10,000,000 production. The programme's over, the announcer says. Let's put on one of the films we took of you, Gloria, when you were a tiny tot."

"Oh, dad, don't," Gloria exclaims in irritation. "The notions fathers get these days. That antique thing! Why, there's one you made when I was only six months old . . . and, dad, I didn't have very much on. Besides, mother's clothes look so dowdy. All the hair the women had then—they called it 'bobbed,' didn't they, mother? It must have been a lot of bother. So much nicer," Gloria purrs, "to merely brush back our ultra-short-cuts the way we do now with a slap-bang."

Against Gloria's objection, however, father Harold presses a button. With the scenes that now flash on the screen before them there are no words, such as accompanied the motion picture of a moment before, broadcast from a

central projecting station into thousands of homes, its dialogue synchronized to the action so expertly that the voices emanated perfectly cadenced, from the lips of the shadow actors. No, this poor little reel is a memory-glance bringing vividly back before them the life of 1926 . . . a film record of Mildred Gloria Lloyd's babyhood.

I'll wager this very scheme will occur, with many duplicates in many homes of former movie actors—probably producers or business magnates of the mammoth motion picture industry or else retired from active work, living luxuriously upon vast estates—in 1940 or thereabouts.

Or perhaps a loved little one will be gone and the film of her babyhood will keep her not only enshrined in their hearts, but there at will, in her shadowed reflection, before their eyes.

For the majority of the actors who are parents are keeping a film record of their young ones' childhood, of their games and studies, their growth from year to year.

I wonder how the kiddies will like it? It would be interesting, I'll admit, to see chubby, cotton-haired me toddling around on plump little legs. Still, I don't know. Some of these baby-pictures I'm not keen about displaying. And I've noticed strong men of the movies blush nervously when proud mothers would insist upon showing the interviewer how Thomas looked as an infant wrapped in a dimple and . . . well, very little else.

I believe the idea, over which Hollywood's parents are so enthusiastic now, isn't going to prove a great hit when the baby actors are grown up and these childhood celluloids are flashed on the screen.

For the present, however, the kiddies are having great fun playing in home movies under the direction of their actor-parents, and in making their own little films with the vest-pocket sized cameras given them to imprint for future reference their youthful activities.

The children of Hollywood don't have to set "outposts" to watch for intruding parents while they indulge in their favorite game. No cry of "Jiggers, dad's coming be quiet!" stops their excitement. For they have been given as their toy the machine which has put Hollywood on the map with a blaring of trumpets, and which earns their fathers' livelihood: the camera.

These family productions are simply made, without the manifold hubbub of a studio, the audience consisting of neighborhood children, who assemble to watch the proceedings and make remarks, sometimes flattering, again derisive.

(Over)



BOB TALMADGE KEATON
Courtesy of the Boston Sunday Post.

Twenty-seven

Indeed, the children of H. B. Warner once complained that they had acted all afternoon "wifout any aujence". To which their father who once knew lean seasons, replied: "so has your old man, many a time."

As the Beerys live on a 35-acre ranch, about 45 minutes drive from Hollywood, the kids have a wide range for "location." Mostly they do Westerns, though sometimes they tog up grandly and film a smart society drahma—with a tall accent on the "h"; very grandiloquent gestures, sweeping bows and much chest heaving.

Of course, there's always a hero and a villian. Usually, because "Pidge" and his pals, at their present ages, can't see much reason for the existence of the feminine sex—except mothers—one of the boys has to dress as a girl. It is then only that temperament threatens to disrupt the infantile organization. "Pidge" has the director's greatest asset, however, tact: a bribe invariably works—the promise that the heroine, in this one, in return for "cryin' and lookin' silly," may be a bad Injun in the next one scheduled.

Really, I hardly believe that Jack Holt—also a junior, but "Tim" to his friends—belongs in this group of "amateur actors." Having outgrown such childish cavortings, he is a real actor now. As he imitates his father in wheedling for Western toggery and begs himself into being taken along on location, the director of "Forlorn River," for Paramount, needing a little boy in the picture, decided the only way to keep the ever-present Timmy from asking so many questions was to give him a job. So the youngster receives a salary and will appear in the completed film.

Not so, Suzanne Vidor, daughter of Florence, who lives next door to Timmy and who hasn't yet "graduated." Suzanne is a very correct little lady who likes social affairs. The two children often make films together, though Timmy scorns the teas without



Courtesy of the Boston Sunday Post.

JACK HOLT, JR., AND SUZANNE VIDOR.

which no Suzanne Vidor production is complete. In fact, they're multiplying. "It's a real nice little story you thought up by yourself," Timmy commented when "called" for her last backyard movie just before he accompanied his dad on location. "But gosh sakes, why you hafta have two teas in it? One's more'n enough. I'm not one of those tea-cup actors."

If you had ever seen that grave little smile which lights up Suzanne's eyes and flickers across her cherubic face, however, you would not blame Timmy for having "fallen" to the lure of an ingenue-vamp. Ridicule it though he did, he posed with the tea cups and the dainty sandwiches.

(Incidentally, I was strictly ordered not to make any "romance yarn" out of this. And inasmuch as the heroine of the duo

but rarely gives the hero a shy smile—only when she wants him to play a gentleman-actor—but instead mostly reprimands him severely and reminds him to wash his hands and his ears and to be careful of his manners, I fear there is no material here for one who would write an embryonic love-tale.)

Jean Hersholt—yes, another Junior—who is 11 and attends a military academy, has decided that his profession will be acting, but with a veto of the disagreeable villain roles that his father enacts so expertly. In fact, though Jean is proud of his dad as a man and father, he's a bit squeamish when he takes the other kids to see Jean, Sr., on the screen.

It is an embarrassing situation, friends. The regular thing, you know, is to hiss the villain. But when the villain is your pal's

pop—and paying for your tickets besides—a feller feels under a sort of handicap, if you get what I mean. So Jean, Jr., wishes his dad would be a hero, like he will be himself when he grows up.

Two William Juniors

Another major in the making is William Seiter—and dear me, yes, another Junior—15-year-old son of the director. His pal, both at military school and during vacations, as their homes adjoin, is still another Junior, Will Rogers. Many a movie have the two boys made on the tanbark arena of the Rogers place, which spreads over a hill so generously that anyone but the simple Will (Sr.) would call it an estate. The Seiter youngster has decided to be a director like his father for two very special reasons; he could wear white knickers and shout through a megaphone.

To Joe Talmadge Keaton and Bob Talmadge Keaton, sons of Buster, the film record which their dad insists upon keeping of their playtimes is an annoyance to be endured patiently as just another of those queer whims which fathers get.

Joe Wants to Be a "Cop"

Joe, 4, has selected his profession; he is going to be a policeman. Bob, 2, hasn't as yet voiced his choice, but his penchant for hunting bugs indicates that he will become an entomologist. Whenever his mother and nurse give him a moments peace alone on the lawn he manages to collect an alarming array.

The Keaton kiddies' constant companion is "Trotsky," a huge Irish stag hound, gentle with the children, allowing them to maul him to their hearts' content, but furiously dispositioned toward strangers who attempt familiarities.

Joe had a grand idea recently. He thought, if he had to go through with this movie business at home, he might as well have plenty of company to share his trials. He's no actor to "hog the camera." So he proposed to Uncle Joe Schenck a picture with Daddy Buster, Aunt Norma



JOHN HENRY SEITER, JR., AND WILL ROGERS, JR., IN A HOME MOVIE HOLD-UP.

and Aunt Constance, himself and his brother and "Trotsky" in the cast, with mother directing and nurse as camera-lady. "Grandma Peg" Talmadge seconded his motion like a good "yes-lady," but expressed a doubt that "Trotsky" would consent to co-star with any one, particularly inexperienced actresses like Norma and Constance, who never have a camera following them around the house at all and therefore really can know little about the art.

Anyway, the kiddies of Hollywood enjoy more or less play-acting for the camera at home and "rolling their own," and their parents get great fun out of projecting these little home-made movies for their friends' amusement. And who can say which of these tiny tots may be the famous actors, the beloved personalities, of the screen's future?

WHAT MAKES A FILM INTERESTING

(concluded from page 26)

If anyone has any definite ideas or what makes an amateur picture interesting or uninteresting, it would be a very helpful thing if they would discuss the matter in these pages and give the rest of us the benefit of their views.

AMATEUR TITLES

Have you read page 17?

In The Clinic you will find a feature which, in the interest of the Amateur Cinema League, we are most anxious to develop. It is our Title Department. Subtitles can now be purchased. We want to make it possible for Amateur Movie Makers to supply them to its readers. Will you help by sending to the editor some of your best sub-titles?

"LOVE BY PROXY"

(concluded from page 11)

ups were taken of the drive wheels of the locomotive to indicate inexorable power and fateful separation of lovers. Scenes were even taken of the leading man—emotion written with amateurish exaggeration on his face—trying to eat his lunch in a diner, with the blurry landscape dashing past the train window.

Creditable attempts were made at all the tricks of the professionals, and although some amateurisms were inevitable, the final result,—a piece of pioneer work in cinematography—was tremendously interesting locally and to demonstrate universally what the possibilities are in amateur motion picture art. The Motion Picture Club of The Oranges is already eager to try another production. They are already discussing seriously a project to make their home-made films an intermittent feature in the local professional motion picture theatres. Several photoplay managers in the vicinity of The Oranges already have applied for permission to show "Love By Proxy" in their theatres. They want to make local talent films a part of their feature programs.

While developing plans for the "next production", the club is now holding weekly "business meetings" which are conducted with all the earnestness and self-conscious dignity of an ambitious society.

The Motion Picture Club of The Oranges may be the forerunner of a nationwide group of amateur clubs devoted to the study, development and encouragement of amateur, and, perhaps professional, motion pictures.

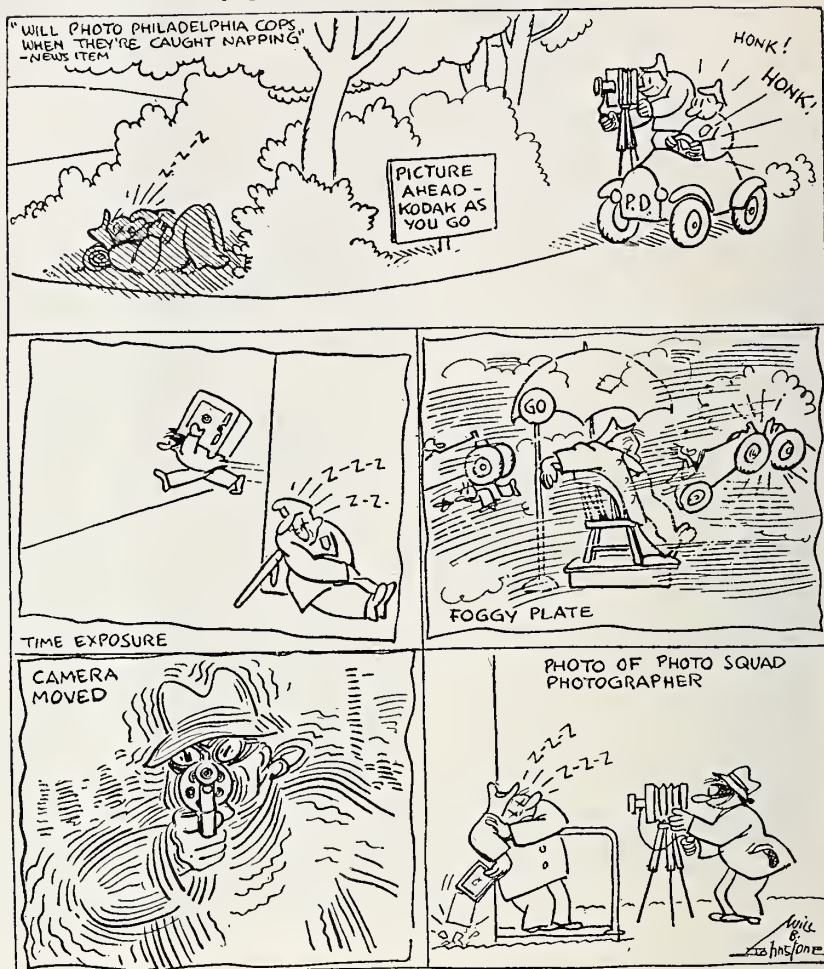
The Amateur Turns a Penny

(continued from page 19)

immaculate whiteness as deft deliverers dart into side yards and up stairways. The picture closes with a little breakfast scene—a happy father, mother, babe,—and, a bottle of milk on the table.

Thirty

POLICE PHOTOGRAPHS



CARTOON FROM THE NEW YORK WORLD, COURTESY OF MR. JOHNSTONE.

Baby reaches for a second helping and the picture fades out with a close-up of baby—a great smiling sunbeam of American childhood—You just simply cannot forget that brand. You're sold.

You may advertise and select words with the ring of a bell—but, there is no message carrying vehicle *that can compete with that which the eye sees.*

The cine-camera and the projector is the sequel to a well defined adage—"Seeing is believing."

Athletics and Sports—In athletics and sports the amateur cine-camera has of late proved even of greater value than the element of continuous oral review of a popular event or meet. Today the slow motion picture places the

coach or trainer at greater advantage in being able to point out to each participant his shortcomings—or affords the comparison of professional technique or action to the semi-professional or amateur. So vast has been this appeal that a visitor to almost any location of golf, tennis, baseball or football, will witness innumerable amateur cinematographers "shooting" their friends in action.

How really effective this form of self-education actually is may best be understood by mentioning here the experience of a public speaker. For many years he had unconsciously cultivated a most unbecoming gesture. Close friends endeavored to point out

(continued on next page)

MOOSE Ahead—CAMERA!

By C. E. Skinner

MOOSE trails along the lakes and creeks on the Hudson Bay slope are as plentiful as the paths in a well-used cow pasture. But the moose, exceedingly wary, is difficult to approach. For ten long days Pete and I had been paddling many miles a day, making settings of flashlight cameras in the hope of snapping a bear, a wolf, or a moose. I always carried with me my little cinema. I was ready to go into action at an instant's notice.

We were ascending a creek which required three or four miles paddling for every mile as the crow flies. The creek meandered through an alder swamp and probably had not been visited by men for a year. Moose trails were everywhere. Everything was still except for the occasional noise we made poling the canoe through alders which overhung the stream and which could not be avoided.

Suddenly Pete whispered that moose were in the water above us. He had seen a few hairs floating on the surface. It was quite certain, however, that we must round several bends in the creek before there would be any possibility of seeing him. The sun was getting low and many questions arose in my mind. Could we approach without making noise? Would a turn of the wind give a hint of our presence, as had happened several times before, so that we would find only a muddy creek? Would the light be right or would a turn bring us directly into the sun? Or would the moose be in such heavy shadow as to make a picture nearly impossible?

I had instructed Pete that if a moose were sighted, he was to get the canoe moving in the proper direction and then cease paddling so as not to spoil the picture by the motion of the canoe.

We proceeded with increased caution and finally on rounding a bend saw a cow moose in the water—about twenty-five yards away. Only her head and shoulders were visible. The fading light was in the right direction—and the stage was set as if by prearrangement. Instantly the camera was in action. The moose, perceiving the canoe rounding the bend, gave one surprised look and made for the bank which rose six or eight feet above the water. She had difficulty in climbing out at a point which could not have been better selected for my purpose. After reaching the bank she gave a leap, stood broadside for a few seconds and then disappeared in the brush.

Meantime, Pete had been saying "The calf is on the right—the calf is on the right," and as soon as the cow disappeared I swung round and found the calf struggling to get up the bank. Unfortunately in this case it was directly into the light. Nevertheless I located it in the finder and kept the camera going until he also disappeared into the brush.

I had been through the Submarine Zone and had turned out for air raids. Most of Pete's life had been spent in the north woods and he had been over the top many times in his three years in France. But this was a new kind of thrill for both of us! We were as excited and as pleased as two school boys after a raid on a melon patch.

We had been successful in the most difficult of all hunting—where all the conditions for shooting must be present as well as many others, such as direction of light, background for the picture, time enough to get action on the screen and proximity to get a reasonably large picture. Now I can bring back the scene at will both for myself and my friends. If you don't believe such hunting is both difficult and exciting, try it for yourself.

The Amateur Turns a Penny

(concluded from page 30)

to him the counter effect his ill-adapted gesture created, but to no avail. Then, one afternoon as he was delivering an address at a political ceremony, a friend in the audience "shot" him, and later projected the picture at a house party, and there, on the screen, the much discussed gesture became prominent in its repetition. The result was immediate and permanent. The consciousness of seeing himself as others saw him did more than the combined efforts of his many friends.

In the Home—It is needless to dwell upon the uses of the cine-camera and projector in the home. The historical recording of its members—the filing of animated records of our loved ones—our guests and pleasant moments—our travels in foreign lands—are all pleasurable and important—and yet, through the experiences of others we come upon unique practices which open still newer avenues of entertainment and pleasure.

For illustration—there was a father and mother whose only child—a daughter—married and moved to another city. Their lives had been very close and the distance between them was keenly felt. However, through the cine-camera distance faded away completely. Both families purchased cameras and projectors and hundred foot films were "shot" at regular intervals. An exchange of the films taken at both homes has created a closeness of an almost side by side living.

The cine-camera and projector is fast becoming an essential utility in the average home of intelligence and in more ways than one—the element of pleasure and entertainment are secondary to the actual value in the more serious things which no other form of communication can possibly produce.

A MAECENAS for the Movies

By Roy Walter Winton

THE seven arts of tradition, although they may have sprung from the soil or—if you prefer the romantic viewpoint—may have descended from Olympus, did not attain respectability unaided. Patrons, supporters, protectors, defenders of the faith have guided—and sometimes pushed—each of them into places of honor. Individuals have been succeeded by societies and foundations but patronage remains and creativity is given its bread and its tools while it experiments with beauty.

The eighth art of the photoplay is the hardest of them all. It was born in a nickelodeon and spent its childhood almost literally on the streets, moving from one temporarily vacant building to another, with too little in its purse to be given a lease, and driven from its make-shift stages and odorous auditoriums by the needs of commerce. It has come to its amazing adolescence owing no debts to protectors and forced to obey none of the conventions of polite society. What measure of dignity it has reached has been achieved through standards which it has created for itself out of experience, condemnation and the lack of charity of the cultivated world.

The soil from which the photoplay sprang was mostly asphalt and the Olympians added no romance, yet a new art came into the world. It has earned its own bread and made its own tools and its experiments with beauty have been limited by a stern practicality. Unless a new idea could pay its way it had to be abandoned.

The photoplay merits a sportsmanlike fairness of viewpoint from the intelligent. It has made its way unaided into the life of the public as no art has done. An objectively critical examination will show that it is, in all honesty, an art; that it does express beauty through a new medium, which is the essential thing to give it that title. The beauty it expresses may very likely be naive and may lack the subtlety that appeals to a nicely discriminating taste, but the photoplay is past the doubtful period of pseudo art and is an authentic and established means of externalizing concepts of beauty.

Patrons have not only made it possible for the accepted seven arts to be busied with creation; they have also helped in setting artistic standards. They have brought a controlling taste to frequently rebellious creators and the older arts have reached their present place by the combined efforts of artist, patron and public. The photoplay lacks the conservative influence of the patron and is an affair of artist and public alone. This has emancipated the photoplay from the restraint of patron-

age, a restraint that artists have always resented but which has kept the broad stream of their expression from a licentious independence and has subjected them to the discipline of conservatism and to the standards of a taste not wholly determined by artist and public. The full development of any art requires enthusiastic creation, public approval and critical appreciation. Patrons have been the most effective critics and have brought an understandingly objective viewpoint to all art.

There seems to be small likelihood that the photoplay will acquire patrons who will serve it as they have served other arts. Patrons acquire a place chiefly because of a very practical and material contribution to artists who require aid. Their influence upon the development of any art comes only after they have, by a generous support in time of need, won the right to make themselves effective in moulding creative effort. The photoplay has established first hand relations with the public and has no need of subsidies. It has been profitable as no other art has been. It can snap its fingers at conservatism and ignore all standards but its own. It is the most liberated art of all.

However free the photoplay may be and however direct the contact between artist and public, it stands in need of that influence which patronage has brought to the other arts, the influence of restrained and cultivated taste and of standards which are more complex and more exacting than those of the general public. The photoplay must, if it develops into a great art, have a criticism of understanding and a criticism of appreciation divorced from craftsmanship.

The art of the cinema, failing a disciplining patronage, must look to its amateurs who are both artists and patrons. The amateur brings the understanding of the artist without the artist's urge of bread-winning; he brings the detachment of the patron without the patron's direct power of discipline. From the amateur photoplay maker can come a broad standard for this art, a standard not necessarily "high brow" and not inevitably puerile, but a standard brought into being, as all worthwhile standards are, by a non-professional, on the one hand, and on the other, something more than a casual interest in the thing evaluated.

The Amateur Cinema League hopes to aid in the development of photoplay amateurs because it believes that a new and great art has need of them. The amateur can become the Twentieth Century patron. The Maecenas of the Movies will come from the non-professional experimentalists of the Little Cinema.

RULES OF THE GAME

Official Constitution and By-Laws of the Amateur Cinema League

Article I—Name

The name of this organization is AMATEUR CINEMA LEAGUE.

Article II—Purposes

The purposes of the Amateur Cinema League shall be the increase of pleasure to amateur cinematographers by aiding them to originate and produce amateur motion pictures; the advancement of amateur motion picture photography and the promotion of interest therein; the organization of clubs of amateur cinematographers; the publication of a periodical to provide information about amateur cinematography and to provide entertainment for the members of the League; the mutual exchange, for temporary showing, of films made by amateurs throughout the world; the stimulation in production of community photoplays to be written by members, directed by members and acted by members as amateur enterprises; the representation of amateur cinematographers in legislative affairs; the maintenance of fraternalism and a high standard of conduct among its members; and the promotion of other cognate interests.

Article III—Divisions

The Amateur Cinema League may establish divisions to carry out its purposes and the Board of Governors shall have power to establish such divisions.

Article IV—Meetings

Meetings shall be held as directed in the By-Laws.

Article V—Amendments

This Constitution may be amended at any time by a vote of a majority of all the members present at any meeting of the Amateur Cinema League, the call for which shall have specified the proposed amendment. No amendment shall be included in the call for the meeting unless proposed by at least ten members.

By-Laws

Article I—Membership

Any person interested in amateur motion pictures shall be eligible for membership in the Amateur Cinema League.

Applications for membership shall be submitted to the Executive Committee and a majority vote of this committee shall elect to membership. The Committee may refuse to elect any applicant who in their opinion would be an undesirable member, provided that any applicant who is refused membership may have his (or her) case reviewed by the Board of Governors, upon the recommendation of a minority of the Executive Committee. The Board of Governors may, in its discretion, reverse the action of the Executive Committee.

The Board of Governors, on recommendation from the Executive Committee, may elect persons who have rendered service to the League honorary members for life, such elections not to exceed fifty from any state.

The members of the League of all classes shall be entitled to the regular publications of the League.

Any member may resign his (or her) membership by a written communication to the Managing Director and, if all his (or her) dues and other indebtedness have been paid, his (or her) resignation shall be accepted.

Upon the written request of ten or more members that, for cause therein stated, a member of the League be expelled, the Board of Governors shall consider the matter and, if there appears to be sufficient reason, shall advise the accused of the charges against him (or her). He (or she) shall then have the right to present a written defense and to appear in person before a meeting of the Board of Governors, or their authorized representatives, of which meeting he (or she) shall receive notice at least thirty days in advance. Not later than their next meeting thereafter, the Board of Governors shall consider the case and if, in the opinion of two-thirds of the members present, a satisfactory proof of his (or her) undesirability has been established and the accused member has not, in the meantime, tendered his (or her) resignation, he (or she) shall be expelled.

The Managing Director shall notify members of the expiration of their memberships not less than thirty days in advance thereof.

Members in arrears shall be carried on the League records for ninety days, but if they have not renewed their membership by that date they shall be dropped.

The classes of membership and the dues shall be as follows:

Member of the Amateur Cinema League: \$5 a year.

Sustaining member: \$50 a year.

Life member: \$100 in one payment.

Founder member: \$1,000 in one payment, if paid on or before August 12, 1927.

Honorary life member: No dues.

All members joining prior to the first annual meeting shall be designated as charter members.

No person not a member of the League shall be eligible to hold any office or appointment in the League. This shall not apply to paid employees salaried at less than \$2,400 a year or to persons employed by the League on a temporary or commission basis.

Article II—Management

The business and affairs of the League shall be managed by a board of twenty-three governors, upon which shall be included the President and the Managing Director, all of whom shall be members of the League. The temporary Board of Directors that managed the League during its organization shall be known as the Board of Pioneer Directors, and members of this Board of Pioneer Directors shall retain, during the entire time of their membership in the League, the honorary title of Pioneer Director and shall be entitled to sit, without vote, at any meeting of future Boards of Governors.

The Board of Governors shall be made up of one person from each of the twelve Federal Reserve Districts of the United States, one from the Dominion of Canada and eight persons chosen at large from the countries of the world, together with the President and Managing Director, the last two of these serving on the Board of Governors, ex-officio.

At the first annual meeting the League shall elect thirteen governors, to be chosen as heretofore provided, and the Board of Pioneer Directors shall elect eight governors at large. These twenty-one governors shall, at their first meeting after their election divide themselves into three classes of seven each, the first class to serve for one, the second class to serve for two and the third class to serve for three years respectively. At each annual meeting thereafter, the League and the Board shall elect seven governors, those chosen territorially to be elected by the League and those chosen at large to be elected by the Board subject to the territorial limitations heretofore provided, who shall serve for terms of three years each.

Sixty days prior to the annual meeting the President shall invite each member of the League in good standing to send nominations for the governors to be elected by the League at the meeting and shall send, with such invitations, a list of the present Board, indicating those whose terms of office are about to expire. The Managing Director shall prepare a ballot containing the names of persons thus nominated within thirty days by at least ten members of the League and shall present this ballot at the annual meeting. In the event of failure to receive such nominations, the Board shall have power to fill the vacancies.

The Board of Governors shall make its own rules. It shall possess all the powers and perform all the duties prescribed for such boards by the statutes of the United States, and of the state in which the official headquarters of the League may be, or of the state in which the League may be incorporated, except as these powers and duties may specifically be limited or extended by these by-laws. The official headquarters of the League shall be New York City.

The Board shall have power to fill vacancies in its own number until the next meeting of the League.

No person who is commercially engaged in the production of motion pictures or in the manufacture, sale or rental of cinematographic equipment shall be eligible to membership on the Board of Governors.

Governors shall serve without compensation from the League in any capacity, except that they may be reimbursed for legitimate expenses in attending meetings.

The Board of Governors may delegate any or all of its powers to the officers of the League and the committees of the League or of the Board of Governors appointed for that purpose by the Board, except that it may not delegate the power and obligation of meeting at least once a year to receive reports, to elect officers as provided in these by-laws and to approve, disapprove or initiate policies.

The Board of Governors shall delegate sufficient of its powers to an Executive Committee to conduct the affairs of the Board of Governors between the meetings of the Board and these powers shall be those that are specifically set forth in these by-laws or those that may lawfully be delegated.

The Board of Governors or the Executive Committee (acting for the Board) may, at any time, authorize any officer, including the Managing Director, to perform any acts or functions which, in these by-laws, may be prescribed to be performed by any specified officer or committee, whenever, by reason of death, absence, disability or other cause, sufficient justification shall appear to the Board or to the Executive Committee.

Governors shall keep themselves informed on conditions and activities in their respective districts (where they are elected territorially) and in the League as a whole. Governors elected territorially shall be ready to report to the Board of Governors and to represent to the Board the needs and desires of the League members in their districts. Governors elected territorially shall have the power to appoint, within their districts, committees and assistants to aid them in the performance of their duties, but no such appointment shall constitute a financial obligation against the League unless the Board of Governors shall have specifically authorized such an obligation.

The Board of Governors may appoint such committees as it may deem desirable, in addition to the Executive Committee, and may prescribe their duties.

All committees appointed by the Board of Governors shall keep records of their proceedings and shall transmit them, through the Managing Director, to the Board of Governors.

Upon the written request of twenty-five per cent or more of the members of the League, resident in any one of the twelve Federal Reserve Districts of the United States or in the Dominion of Canada, or upon the written request of twelve or more members of the Board of Governors, that, for cause stated therein, a Governor be removed from office, the Board of Governors shall consider the matter and, if there appears to be sufficient reason, shall advise the Governor of the charges against him. He shall then have the right to present a written justification of his conduct and to appear in person before a meeting of the Board of Governors, of which meeting he shall receive notice at least thirty days in advance. Not later than its next meeting thereafter, the Board of Governors shall finally consider the case and if, in the opinion of two-thirds of the

members of the Board a satisfactory proof of his undesirability has been established and the matter has not been adjusted in the meantime to the satisfaction of the complainants, and his resignation has not been tendered and accepted, the office may be declared vacant and he may be replaced by another governor, as heretofore provided for the election of governors.

Article III—Executive Committee

The Board of Governors shall, at each annual meeting of the Board, appoint an Executive Committee, whose powers shall be those set forth in these by-laws and those usually conferred by statute. This committee shall consist of the President, three members of the Board of Governors and the Managing Director. The members of this Executive Committee shall serve until their successors are appointed. This Executive Committee shall have power to fill vacancies in its number caused by death, resignation or disability, until the next meeting of the Board of Governors, but it may fill these vacancies only from members of the Board of Governors or by the appointment of a newly qualified President or Managing Director which officers must, ex-officio, be members of this committee.

Article IV—Officers

The officers of the League shall be a President, two Vice-Presidents, a Secretary, a Treasurer and a Managing Director. The President and the Managing Director shall be, ex-officio, members of the Board of Governors, as heretofore provided. The Vice-President, who may act in absence of the President at any meeting of the Board of Governors, shall exercise at that meeting the power of a governor.

The President shall be elected by the Board of Governors. The President shall have general supervision of the affairs of the League, under the direction of the Board of Governors. He shall preside at all meetings of the League, of the Board of Governors and of the Executive Committee so far as may be possible. He shall be ex-officio a member of all committees of the League, of the Board of Governors and of all sub-committees of the Executive Committee. The term of office of the President shall be two years. The election of a member of the Board of Governors as President shall constitute a vacancy in the Board to be filled as heretofore provided. The President shall have the usual powers and duties of such an office. A president whose term of office has expired shall hold office until his successor is regularly elected and has qualified.

The Vice-Presidents shall be elected by the Board of Governors and shall be designated, at the time of their election, by the Board as First Vice-President and Second Vice-President. Vice-Presidents shall not have the power of governors except as heretofore provided. The term of office of Vice-Presidents shall be two years. Vice-Presidents shall have no powers, duties or responsibilities except when either of them shall act in the absence of the President. In the absence of the President or in the event of his inability to perform any or all of his functions, these functions shall devolve upon the First Vice-President. Should this officer be likewise absent or incapable, the functions shall devolve upon the Second Vice-President. In the event of absence or inability of the President and both Vice-Presidents, the functions shall be performed by a member of the Board of Governors to be chosen by the Board or by the Executive Committee acting for the Board, to serve until the absence or inability terminates or until new presiding officers are chosen as heretofore provided.

The Secretary and the Treasurer shall be elected by the Board of Governors for a term of two years and shall perform the usual duties of those officers, except where those duties are, by these by-laws, specified to be performed by the Managing Director or other employee. The powers of these officers shall be those conferred upon them by the Board of Governors. Vacancies in these offices may, between meetings of the Board of Governors, be filled by appointments by the Executive Committee, such appointees to serve until the Board shall meet and elect a new Secretary or a new Treasurer.

The Board of Governors shall appoint a Managing Director for a term of two years, and such other employees as it may deem desirable. All appointments of employees shall be made by the Board from persons recommended by the Managing Director. The Managing Director shall be subject to removal only by an affirmative vote of the majority of the members of the Board. All other employees of the League may be removed by the Managing Director. The compensation of all

employees shall be fixed by the Board. The Managing Director shall be the general manager of the League's affairs, under the direction of the President and the Board of Governors, including the affairs of all publications of the League. He shall perform such other duties as may be assigned to him by the Board of Governors. A vacancy in the office of Managing Director shall be filled by appointment by the Board of Governors or by the Executive Committee acting for the Board of Governors and subject to revision by the Board. The Managing Director may delegate his powers during his absence to an employee of the League to be chosen by him and approved by the President. The entire working time of the Managing Director shall be devoted to the affairs of the League. The Board of Governors may delegate to the Managing Director such functions of the Secretary and of the Treasurer as it may deem desirable. If the custody and disbursement of the funds of the League are placed in the hands of the Managing Director by the Board, he shall be required to give suitable bond, the expense of this bond to be borne by the League.

Article V—Meetings

The annual meeting of the League shall be held on the second Wednesday of May in each and every year. Other meetings of the League may be called by the Board of Governors on thirty days' notice at such times as it shall deem proper.

The Board of Governors shall meet annually to transact such business as may be before it or as may be prescribed by these by-laws. The date of this annual meeting shall be two days before the annual meeting of the League. Special meetings of the Board of Governors may be called by the President by written notice stating the specific object or objects thereof, mailed to each governor at least three weeks prior to the date of said meetings. On the written request of seven governors, the President shall call a special meeting of the Board.

The Executive Committee shall hold at least one meeting every ninety days. The President may call, on five days' notice, special meetings of the Executive Committee. On the written request of the members of the Executive Committee, the President shall call a meeting of that body.

The place of the regular meetings of the League and of the Board of Governors shall be fixed by the Board of Governors. The place of the regular meetings of the Executive Committee shall be fixed by the Executive Committee. The place of special meetings shall be fixed by the power competent to call such special meetings.

Article VI—Quorum

Fifteen members of the League shall constitute a quorum for the transaction of business at all meetings of the League.

Twelve members of the Board of Governors shall constitute a quorum at meetings of the Board of Governors.

Three members of the Executive Committee shall constitute a quorum of that body.

Article VII—Divisions

Whenever the Board of Governors shall establish divisions of the Amateur Cinema League, it shall, by addition to these by-laws define the purpose, scope and operation of such divisions.

The Amateur Cinema Dramatic Division is hereby established and shall carry out the purpose set forth in Article II of the Constitution, to stimulate the production of community photoplays. Its further purposes shall be the creation, in communities, of a greater consciousness of the motion picture and its proper use in community life, the increase of intelligent appraisal and appreciation of motion pictures in general; the provision of an outlet for talent in writing scenarios, motion picture acting and camera work and the development, through the means of the cinematographic art. Its membership shall be constituted as set forth in Article I of these by-laws. A special section of the periodical to be published by the League shall be devoted to the Amateur Cinema Dramatic Division and shall provide sample scenarios, sets and other aids to the work of the division.

Article VIII—Miscellaneous

The Board of Governors shall have power to alter the classes of membership and the dues therefor, as have been heretofore set forth in Article I of these by-laws, but their action shall be subject to the confirmation of the League at its next annual meeting thereafter.

The funds of the League shall be deposited in such banks or trust companies as may, from time to time, be designated by the Board of Governors or by the Executive Committee acting for the Board of Governors. Such funds shall be subject to draft only on the signature of the officers or employees of the League, these persons to be selected by the Board of Governors or by the Executive Committee acting for the Board of Governors, who shall notify the depositories chosen, over the signature of the President, of the officers or employees whose signatures are to be honored.

All notices required by these by-laws shall be in writing and shall be either personally delivered or mailed to those persons to whom they are required to be sent at the address entered in the records of the League as supplied by the person concerned.

The Managing Director may employ such clerical force in his office as he may elect, without the specific appointment of the Board of Governors in each instance, but he must first obtain from the Board of Governors or from the Executive Committee, acting for the Board of Governors, authority for the maximum number and the total maximum cost of such employees.

The Managing Director shall prepare annual reports for the annual meetings of the League and for the Annual Meetings of the Board of Governors.

Unless otherwise specifically provided by these by-laws, the action of the League shall be determined by the concurring vote of a majority of the members of the League present at any meeting thereof, a quorum existing. The action of the Board of Governors and of the Executive Committee shall be similarly determined for those bodies.

The fiscal year of the League shall be the calendar year.

Copies of minutes of meetings of the Board of Governors shall be sent by the Managing Director to all members of the Board.

On all questions of order and procedure not otherwise determined by the Constitution or these by-laws, or by special rules of order adopted by a two-thirds vote of the League meeting, a meeting of the Board of Governors or a meeting of the Executive Committee for the governance of these bodies, the provisions of the Working Code appended to the Revised Cushing's Manual shall constitute the Standing Rules of Order and special rules, A, B, C, D, E shall be included therein and are hereby severally adopted.

The regular order of business at meetings of the League, the Board of Governors and the Executive Committee shall be as follows:

- Roll Call.
- Consideration of Minutes.
- Special Orders (if any have been made).
- Reports of officers.
- Reports of Standing Committees.
- Reports of Special Committees.
- Appointments and elections.
- Unfinished business.
- New business.

The above order or any part of it may be suspended by a two-thirds vote at any meeting.

The result of all elections and appointments of officers shall be published by the Secretary in the next issue of the League's chief official publication printed after the canvass of the vote.

Article IX—Amendments

These by-laws may be amended through additions, eliminations, changes or rearrangement and renumbering by the Board of Governors or by the Executive Committee acting for the Board but such action of the Executive Committee shall be effective only until the next meeting of the Board of Governors which shall confirm or reject the amendments.

Article X—Ratification of Organization

All acts of the Board of Pioneer Directors under whose management the League was organized, its constitution and by-laws produced, its first officers chosen, its membership secured, its organization expense incurred and its policies and activities established, are hereby ratified and confirmed, up to and including the date of the first actual meeting of the first Board of Governors to be elected as prescribed by these by-laws; and the Board of Pioneer Directors is hereby authorized to continue in office until the first Board of Governors shall have met and organized.

A Bell & Howell Page Helping You to

More Fun and Greater Precision in Making Your Own MOVIES

For twenty years the Bell & Howell Company has been making and standardizing motion picture equipment for the professional industry. This vast experience is now at your service to help you make better *personal* movies. This month you will want the helps shown on this page.

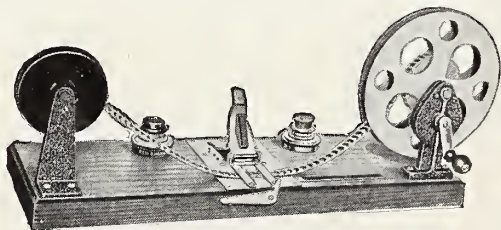


The Bell & Howell CHARACTER TITLE BOARD

Titles of your own make—interesting in their immediate individuality—signatures of your guests—their hands shown actually writing as they sign—pictures drawn to suit your own thoughts—cartoons, scenes, etc., cut from newspapers and magazines pasted on margins of cards, and your own inscription to accompany. This device makes possible the real enlivenment of your films and is essential to every amateur cinematographer's equipment.

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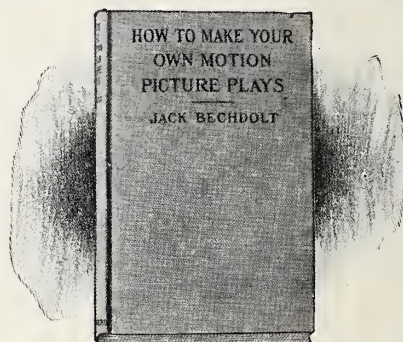
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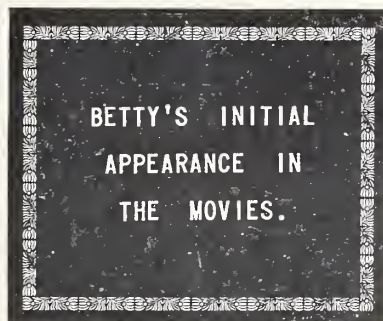


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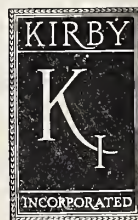
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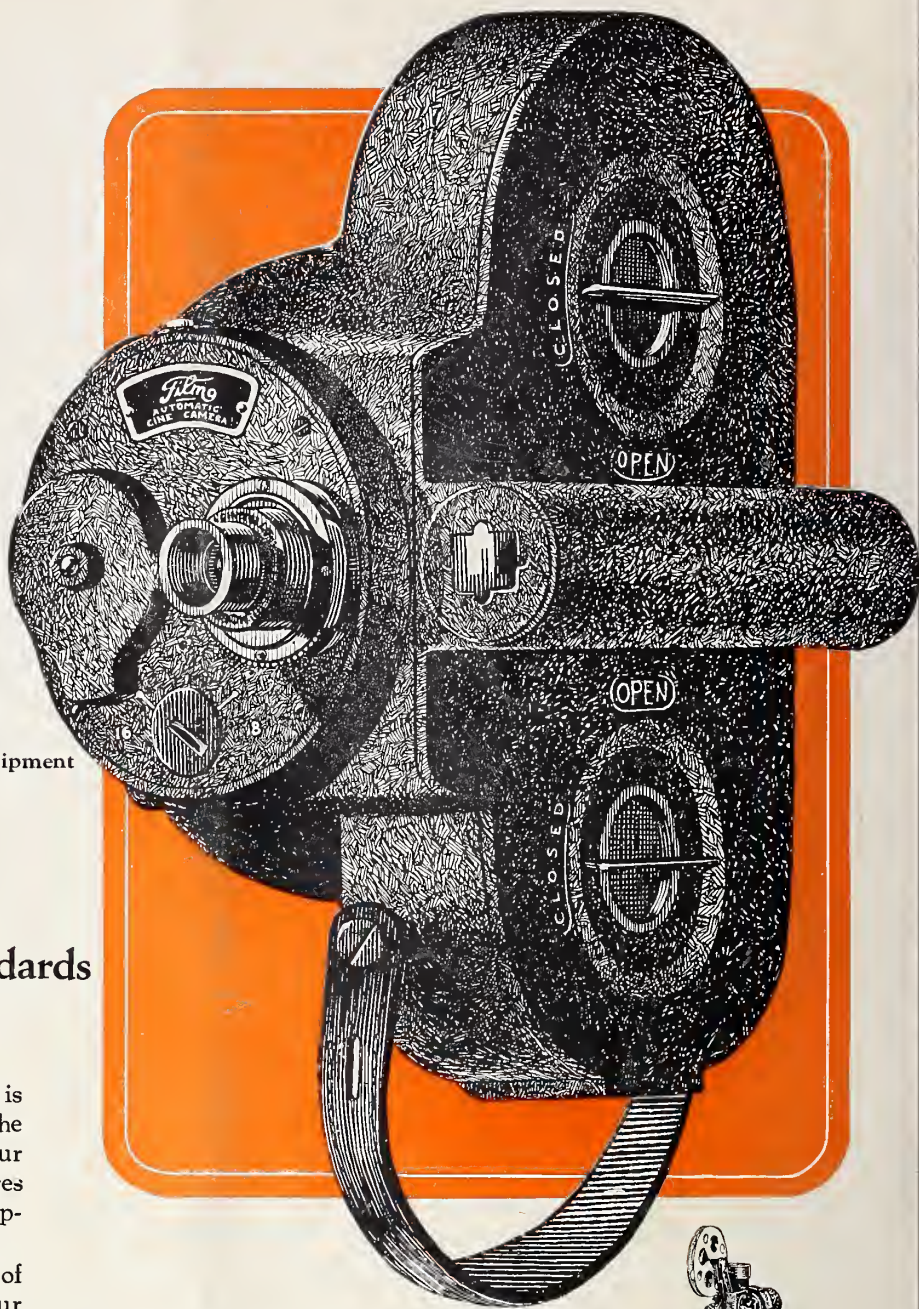
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2
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A TRICK FADEOUT

AMATEUR MOVIE MAKERS

Official Publication of the

AMATEUR CINEMA LEAGUE

"To See Ourselves as Others See Us"

Volume I

JANUARY, 1927

Number 2

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Subscription Rate \$3.00 a year, postpaid; to members of the Amateur Cinema League, \$2.00 a year, postpaid; single copies, 25c.

On sale at newsstands and photographic dealers everywhere in the United States.

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Advertising rates on application. Forms close on 15th of preceding month.

Editorial and Publication Office: 105 West 40th Street, New York City.

Forward!

OUR Amateur Cinema League is really making a very wonderful start. It is, of course, too early to make any positive promises but if interest and backing by our fellow amateur cinematographers spells success then we are going to be very successful.

Our membership on December 1st was approaching the thousand mark and we have not really started to get members.

Those of us who have undertaken the work of getting a League underway are most impressed by the spirit that has been manifest. The presence of this spirit became evident immediately we sent out our first circular in which we told of what we intended doing. By return mail we began receiving the signed membership applications with remittances.

This was most encouraging, but what was more significant, was the fact that many went to the bother of writing a letter of encouragement and expressing appreciation of what we were doing. Several went so far as to send checks several times the size of one necessary for membership, and wrote us that we should apply \$5.00 of the check on a membership and use the remainder where it would do the most good for the League idea.

We pioneers naturally feel immensely pleased over this sort of thing. We feel that our effort has not been wasted and that it has actually been appreciated. We also feel that it indicates the presence of a fine spirit of fraternalism among us amateur cinematographers.

There is an amazing amount of hard work in starting an organization and erecting the machinery for publishing a new magazine. If it were a business affair, we should, of course, capitalize it and raise the necessary money to pay for the work being done for us; but our's is not a business. Instead, it is an amateur organization, and we must start with only what money we get from our membership, our advertising, and what our friends are willing to advance. It makes it necessary to employ voluntary labor for much of what has to be done, and permits us only to hire those whose full time must be employed. Amateur radio started from this basis and has been successful. With the spirit already manifest in amateur cinematography, we are sure it also is going to be equally successful.

If we all will realize that it is OUR League, and OUR magazine, and that everything we do comes back to us, and enables us to print a better and a bigger magazine, and to undertake additional activities, it will help tremendously.

For the present the policy of the Directors is to proceed cautiously in the matter of expenses, and make every effort to build the magazine up so that it will be self-supporting at the earliest possible date. Every member can help. They can write of their amateur cinema experiences for our magazine. They can send us suggestions. They can purchase of our advertisers and secure additional advertising for us. They can buy copies of "Amateur Movie Makers" at the news stands, and if they will then send these copies to friends who ought to be in the game they will be not only helping us with the news stand people but also will be adding possible members. They can impress the dealer who sold them their amateur cinema equipment that he must see to it that our magazine is sold in his store to all of the people to whom he has sold outfits, and also that it is his duty to encourage joining our A. C. L. This is really not much to do, but if we all would do this little, and keep doing it, it would make a very big difference to us at Headquarters.

If our Amateur Cinema League becomes a conspicuous success, one of the good investments at this time is to secure a supply of the first issue of our magazine and to preserve them. Ten years from now they will be worth their weight in gold. Only a limited number were printed, and unless history completely fails to repeat itself, there will be a great demand for copies of these early numbers. We have seen this happen in other cases.

Since we became organized, several very interesting expectations of the public have come to our attention. People anticipate our influence on the art of cinematography, on the writing of good scenarios, and on the production of good pictures. There will, no doubt, be many important developments resulting from this foregathering of thousands of amateurs in the pages of our magazine. It is evident that the enterprise upon which we have embarked will be far reaching. Our Directors have many plans which they will unfold and put in operation as soon as our resources permit.

If every member can but realize that a very small effort on his part will expedite the work of the League, there will be many interesting developments in 1927. We repeat, this is OUR League and OUR magazine, and it is up to us to make it or break it. Let us all assist in making it.

—HIRAM PERCY MAXIM

Correspondence

WE wish to apologize to many League members for having delayed our replies to their letters of encouragement, approbation, suggestion and help.

We, to whom your directors have entrusted the organizing and administrative chores of the Amateur Cinema League, have been exceedingly busy. We take that much credit. We hope that the results will please you. Membership is now close to a thousand and more applications are coming in with every mail. The magazine is an accomplished fact and it carries a substantial amount of advertising, every cent of which is paid at full rates which are openly established and from which no reduction has been granted.

The service jobs of the League are yet to be undertaken. We believe that the magazine is a service job in itself and that you will be patient for a while until the others can be undertaken wisely and adequately.

We are sorry to have delayed replies to your letters. But we know you prefer that we should work rather than that we should write. Every letter is being answered as rapidly as time permits and all will be answered eventually.

We do thank you most heartily for your fine spirit of encouragement, loyalty, willingness to aid and helpfulness that you have shown in writing to us. We go forward the more courageously because we know that you are with us with all of your energy.

—HIRAM PERCY MAXIM, *President*
—ROY W. WINTON, *Managing Director*

Waste Work

ART is often a vagrant. Sometimes it goes farthest when, like Topsy, it just grows. Painters have a phrase "waste work," meaning painting done not to order, not to sell, not even to exhibit but attempted and concluded for experiment, for practice, or for the pure joy of doing it. Not infrequently the highest type of creative effort comes from this waste work because the pressure of the practical is removed.

The photoplay has suffered from an immediate commercialization. It would be difficult to find an instance of an entire motion picture drama or comedy produced without regard to its box-office value. Much excellent experiment has been performed to improve technical methods and this experiment has been carried on at a prodigious cost to producers, but it has been a by-product in making photoplays that would reward both experiment and proved technique by financial return.

Until very recently waste work in motion pictures has been a practical impossibility. Production has been professional and has been carefully designed to make profits. Only commercial companies have been engaged in this art and however imbued with the spirit of artistic adventure their directors may have been, that spirit has been limited in its flights by probable profits and losses. So the art of the cinema has lacked the element of freedom from practicality that would appear to be essential to the more complex and subtle development of any medium for expressing beauty.

The recent modifications of motion picture equipment that have put small machines into the hands of amateurs will liberate the cinematic art from the stern restrictions of commerce. Experiments in camera work, in subject placement, in title writing, in lighting, and in choice of esthetic material are being made by nearly twenty thousand home motion picture makers.

All of this is, if you will, waste work done for the pure joy of it. With many amateurs it has not yet passed the stage of a hobby. The fire of artistic creation is yet to come to many who regard their motion picture cameras as delightful scientific toys. Yet the inquiries received by "Amateur Movie Makers" indicate that there are serious and enthusiastic amateurs consciously wielding the tools of a new art.

But this is waste work from the point of view of cinematography only and it will be argued that the motion picture does not become an authentic art until it reaches the plane of the photoplay. This very sound objection does not invalidate the amateur's contribution. Not only are twenty thousand individual experiments under way but there are regularly organized companies of amateurs engaged in photoplay making. These companies are, for the most part, following in the footsteps of the great professional producing organizations, working to bring their standards up to those professionally accepted. They have yet to grow wings.

The next quarter century will witness an amazing renaissance of artistic creation in the United States. The chief medium of this expression will be the motion picture. The great handicap to the development of the eighth art has been the absence of non-commercial experimentation. The Little Cinema fills this gap. Without vast reserves of money; without mechanical facilities that have sometimes made professional experiments too easy and with little beyond the great essential; with the will to express beauty in a new form for the simple joy of expressing it; organizations such as the Moving Picture Club of New Haven are bringing to the new art of the photoplay the vital factor of spontaneity that must inform it if it takes full rank with its seven elder brothers.



VENICE, A photograph By Gardner Wells

AROUND THE WORLD *With* *A Little Movie Camera*

By Gardner Wells

THE thing that is most interesting about foreign countries is the thing that is different from the United States. Remember that when you unpack your little movie camera, whether it be in London, Rome or Cairo.

Traffic congestion in London bears an uncanny resemblance to similar snarls in New York and Chicago. But a London "Bobby" is like no cop you will ever see on this side of the Atlantic. If you must have a London street scene, get the "Bobby" in the picture. A Ford automobile in Cairo is not strikingly different from the ones that swarm over the highways of the United States. But the Galli Galli man who comes every evening to the terrace of Shepherd's with his miraculous feats of the hand is like no trickster you have ever seen at The Palace or The Hippodrome.

Furthermore—there's no sense of filming a lot of beautiful architecture. If that's the sort of picture you want, you will do very much better to buy a still camera and have slides made from your plates. They will be infinitely more pleasing to the fond friends to whom you will be showing your pictures a year hence. Your motion pictures should show action! If you want the architectural landmarks of the world as a background, or the snow-capped Himalayas, very well—but be sure to get some action in the picture for the foreground.

That doesn't mean that you should have a lot of your party bustling about! Wait until there are some picturesque natives in the picture to give it some color.

If you would return to the United States with some singularly interesting pictures, film the countless fakers whom you will encounter if you plan to visit the Near East. Andre Roosevelt, a cousin of the late President, went into India last winter and filmed the famous Indian rope trick in which an Hindu holy man hurls a rope into the sky upon which a native Indian youngster shinnies into the heavens, out of sight of the visiting Occidentals who sit spellbound.

AS a matter of fact, when Mr. Roosevelt reached Cairo, where he had his films developed, he found that the trick was simply one of hypnotism—that the Indian faker threw no rope into the sky, that no little boy climbed upon it, and the audience sat spellbound solely because they had been hypnotized.

The Galli Galli man who comes to the terrace of Shepherd's in Cairo each evening brings with him three little chicks and three little brass cups. Two of the chicks are placed before two of the cups, and then the Galli Galli man struggles with the third chick as if extracting something from his body. Whatever he has apparently extracted, he places beneath the cups. He puts the third chick on the ground at last before the third cup and then, lifts all three cups to reveal that he has extracted from the little chicken three chicks of almost the same size.

The feat has been fascinating the White Man from the west for many years. But as a matter of fact the little movie camera reveals that it is simply based upon the same principle as

every other sleight of hand trick—that the hand is quicker than the eye. It cannot fool the camera, however, and the film shows the Galli Galli man slip the three little chicks beneath the brass cups at the precise moment that he places them upon the ground. All his struggle with the third little chick is simply part of the stage business.

THE customs regulations of the United States and England are the strictest in the world. The United States will allow you to take as much film from its shores as you desire; but that same film, if exposed abroad, is dutiable at two cents a foot when you return. Why the government has reached the conclusion that the value of amateur movie film, once it has been exposed, has been so enhanced is something no one will ever know. As a matter of fact, I suppose statistics prove that the great majority of it has been utterly ruined, much less improved. Nevertheless those are the facts, and prepare yourself accordingly.

The laws of England regarding movie film are very complicated. It is all attributed to the fact that England has been trying for many years to have the film manufacturers build a plant in England. Because they have not, England is obliged to import all its film from the United States. It is the theory of the British lawmakers that if conditions are made sufficiently distasteful to visiting amateur movie makers, something may be done to remedy their plight.

The law provides, in the first place, that you must take your camera into England empty. Furthermore, you must swear

that the camera has been in your possession at least twelve months. If you are unfortunate enough to have film in your camera, you must send it to the Bonded Film Stores in bond by express and there it must be measured for duty. Express is expensive. Duty is high. If you avow that you have had the camera less than twelve months, it, too, is assessed very generously—generously, that is, from the point of view of the British.

You are liable to a fine of one pound if you are found bringing film into England in your baggage. If you make enough fuss, you may get the fine returned to you. Nevertheless you must have the film sent to be measured and that takes a week. Consequently, unless you are simply passing through England on the way to the Continent, you will find it cheaper and more expeditious to buy your film in London.

If you swear that you are only passing through England and intend to take no movies while there, there are no formalities to be gone through at all. It is not necessary to so much as list your film on your declaration.

THERE are practically no restrictions in France, nor in any other of the European countries, for that matter. There is a duty, but it is only slight. They are not apt to bother tourists. A small token of your appreciation to the customs inspector will work wonders. Technically, of course, the films are subject to duty. If you antagonize



Photo by Gardner Wells

The Nile

Eight



Photo by Gardner Wells

The Hour of Peace

the inspector—and there is always some bright soul who insists on so doing—you will pay dearly. Remember, it's "the voice with the smile" that wins.

Russia, is a very glaring exception to everything that has been said in this article. If you value your life, don't take a moving picture camera into Russia. Hanging is a mild penalty for so grave an offense.

Japan, once in a while, becomes zealous in the matter of inspecting American baggage and then films are taxable. These periods of enterprise on their part, however, never last more than a week at a time.

It might be well to pass on to the amateur movie maker at this point some of the knowledge that I have come by in the past few years during several around-the-world voyages with the James A. Boring Travel Service.

THERE are virtually no restrictions in England upon what pictures you can take. If you happen to have a movie camera that requires a tripod, then you must get permission from the London police to set up your outfit upon the streets. Otherwise you can move quite freely, filming whatever you want. Of course, you are not expected to make exposures in Westminster Abbey and such places.

In France no one seems to care where you make pictures. The museums are run by the government and theoretically you aren't supposed to take pic-

tures within those grounds. Nevertheless a slight greeting in the form of ten-francs to practically any of the officers who are posted about seems to set at immediate rest any fears which they may have had theretofore concerning your purpose in the museum.

THE theory is that he who makes motion pictures in the Forum at Rome or in Pompeii is forthwith drawn and quartered. But as a matter of fact you can try the Continental procedure of handing the diligent officer a slight token and then proceed to make films at your leisure. Be a bit careful about this, however. Do not let any of the other officers observe you passing money to one of his comrades.

A good plan, when you see one of these officers coming in your direction, apparently to eject you, is to dash forward in his direction, your hand extended as if to greet a long lost friend. In that extended hand five-lire should be concealed and the feeling of your warm hand and the Italian currency seems to warm the cockles of the Italian officer's heart.

Germany is particularly sensible in the matter of restrictions on tourists. They realize there that it is the tourists, as much as anyone else, who will help pay their debt and consequently every courtesy is extended the

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CHAMPIONS in Eighteen Holes

An Amateur Scenario

By Kathleen Halladay

Scene 1. Close-up of Annabelle Gilbert, a modern American girl in her early twenties, smiling at the photographer.

Title: TO TAKE ANNABELLE TO DINNER WOULD KNOCK 18 HOLES IN A TWENTY DOLLAR BILL—BUT MOST MEN WERE WILLING TO TAKE A CHANCE.

Scene 2. Medium shot. On the veranda of a suburban home. Annabelle, seated in a couch swing is "taking stock" of her stockings, knowing that she ought to darn them but hoping that she won't have to. As she draws the third stocking over her left hand and arm, she compares the color with the pair she has on, pokes her finger through a hole in the toe, and says:

Title: "A HOLE IN ONE!"

Scene 3. Medium shot. Same setting on veranda. Annabelle's frown changes to a thoughtful expression. She picks up a sheet of note paper, takes a pencil off the table, crosses her legs. She places a copy of a magazine on her knee and begins to write on slips of paper which she tears off.

Title: ANNABELLE DECIDES TO TAKE HERSELF AND NOT HER STOCKINGS SERIOUSLY.

Scene 4. Medium shot. As she writes on each slip she re-reads what she has written and the notes are reproduced in her hand-writing.

Scene 5. (*She writes*) BE GREAT ACTRESS.

Scene 6. (*She writes*) MARRY CHAMPION GOLFER.

Scene 7. (*She writes*) HELP PAPA RUN HIS BUSINESS.

Scene 8. (*She writes*) MARRY

POOR MAN AND MAYBE MAKE HIM PRESIDENT.

Scene 9. Annabelle puts the slips into a golf bag, which was leaning against the swing, jostles the heavy bag and draws out a slip, which she re-reads, gleefully. Reproduce *Scene 6.* MARRY CHAMPION GOLFER.

Scene 10. Close-up of Phil Burnside, a solid citizen in his early twenties, who knew he would make some girl a good husband.

Title: PHIL BURNSIDE, OWNER OF A SPORTING GOODS STORE, GETS HIS FIRST HANDICAP.

Scene 11. Medium shot. Phil runs up the veranda steps and approaches Annabelle, holding a golf ball in his right hand. He smiles but Annabelle is provoked because he is always carrying his Rotary Club advertising eccentricities into his courtship.

Title: PHIL'S CALLING CARDS ARE GOLF BALLS.

Scene 12. Medium shot. Annabelle tries to knock the ball out of his hand but she has tried this before and Phil has learned to withdraw his hand and save the ball. He grasps it proudly in his hand. (Fade into next scene.)

Scene 13. Close-up. Phil's hand, gripping golf ball bearing this inscription: PHILIP BURNSIDE EXCELS IN SPORTING GOODS.

Scene 14. Medium shot. Phil tries to kiss Annabelle. She backs away, quickly, and teases him by looking from him to the slip of paper she holds. He tries to snatch the slip but she crumples it in her hand and says:

Title: "IF YOU WIN THE NORTHFIELD GOLF TOURNAMENT—PERHAPS—I WILL CONSENT!"

Scene 15. Medium shot. Phil protests that he is not in form and is very obviously giving a business excuse for not wanting to enter the tournament. Annabelle isn't so modern that she doesn't know the best way to get what she wants from a man. She acts abused.

Title: YOU THINK MORE OF YOUR OLD STORE THAN YOU DO OF ME!

Scene 16. Medium shot. Further protests on the part of Phil. He's no man to be bossed altogether by a woman. He tries to take her hands but she puts them in back of her. Phil searches his pockets for a small white kid jewel box, which is about the size of a golf ball, containing an engagement ring. Golf balls tumble out of his pockets and roll off the veranda. Annabelle is disgusted. Phil turns his pockets inside out and more balls and the jewel case tumble out, roll off the veranda into the shrubbery without. Phil notices the disappearance of the jewel case. He discovers a hole in his coat pocket and coat lining and fears he lost the ring before he reached the house.

Title: "GREAT SCOTT—ANNABELLE—I'VE LOST THE ENGAGEMENT RING!"

Scene 17. Medium shot. Annabelle is inclined to take him at his word, as Phil searches excitedly for the ring box. Everything might have been all right but at this moment

HENRY HOWLAND comes up the walk, laughing as he picks up one of the balls and throws it to Phil, who dodges it, disapprovingly. Fade into Close-up of Henry.

Title: HENRY HOWLAND IS THE TYPE OF YOUNG MAN WOMEN USUALLY LIKE AND MEN SUSPECT. RATHER INTERESTING, BUT WOULD RAISE A RUMPUS AT BREAKFAST IF THE COFFEE WERE COLD.

Scene 18. Medium close-up. Henry greets Annabelle warmly. Phil gives them one disgusted look and leaves without ceremony still searching for his ring. When a woman is going in for psychology she's not to be trifled with. Turning to Henry she makes another quick decision.

Title: ANNABELLE TAKES A LONG CHANCE. "IF YOU WIN THE NORTHFIELD TOURNAMENT I'LL MARRY YOU."

Scene 19. Medium shot. Henry is nervous. He protests that he doesn't play any more. Annabelle finds Henry's modesty becoming, even though it is annoying. They sit together in the swing. Annabelle insists that he play. Henry lights a cigarette impatiently.

Title: HENRY MAKES 18 HOLES IN RECORD TIME.

Scene 20. Medium shot. Henry wriggles around and unconsciously burns a succession of holes in Annabelle's coat, hanging on his right over the side of the swing. They smell burning cloth. Annabelle jumps up, grabs her coat. They put out smouldering spots. Annabelle counts from one to eighteen. Stamping her foot, she enters the house, exclaiming:

Title: "I DON'T KNOW WHY I EVER THOUGHT YOU COULD WIN AT NORTHFIELD. YOU COULDN'T EVEN QUALIFY AS A CADDY!"

Scene 21. Long shot. Exterior Phil's sporting goods store, Dorothy Burnside, Phil's sister, another young girl in her early twenties comes to the door. Dorothy is attractive in a muslin frock she made

herself. Fade into close-up of Dorothy.

Title: DOROTHY BURNSIDE, PHIL'S SISTER, LOVES TO PUTTER AROUND.

THE next seven scenes introduce Charles Gardner, owner of a chain of sporting goods stores and a champion golfer, who purchases a golf bag and some balls in Phil's store. He directs Dorothy to send them to his hotel. As he leaves she receives a telephone order for golf knickers and heavy shoes from Annabelle for Father Gilbert. Henry enters the store, rather down on the world and is asked by Dorothy to deliver the packages. Calling at the Gilbert home he leaves the wrong package.

Scene 29. Long shot. Sonny Gilbert comes out of the house, sees the new golf bag, finds some clubs and drags them to the front lawn. Sonny is ten years old and no naughtier than most children.

Title: FORE! SONNY GILBERT MAKES HIS OWN GOLF COURSE.

Scene 30. Medium shot on the lawn. Sonny digs 18 holes in the lawn with a new club.

Title: MOTHER GILBERT, A GOLF WIDOW, MAKES HER 18 HOLES IN THE KITCHEN.

Scene 31. Medium shot. Kitchen in the Gilbert home. Sonny enters. His face is dirty and his suit torn. His mother is frying doughnuts. She shows him the round centers cut from the doughnuts, which she has fried for him. She covers them with powdered sugar, so they resemble golf balls. Sonny devours a couple of centers, fills his arm with the remaining balls and exits.

Title: SONNY CREATES A NEW HANDICAP.

Scene 32. Medium shot. Veranda. Sonny appears with the doughnut centers. He sees the golf bag, takes the balls out, substituting doughnut centers.

Title: SONNY FINDS A LOST BALL.

Scene 33. Medium shot. Sonny driving balls awkwardly to-

ward the veranda. Here he finds the kid box which Phil lost. He decides it is a golf ball with a nail in it. Fade into next scene.

Scene 34. Close shot. Sonny tries to open the box, but gives up in disgust and throws the box on the ground with his balls and continues play.

IN the following seven scenes, Father Gilbert is using his professional golf vocabulary in denouncing Phil Burnside's store for not delivering the knickers his daughter ordered. Phil rushes to the Gilbert home, picks up the golf bag, hurries to Gardner's hotel. In the meantime, Gardner has discovered that not only has his bag not arrived, but that a silver trophy which he had won at a previous match is missing. He orders the house detective to look for it and rushes for a train for the Portland match.

Scene 42. Medium shot. Sonny on the lawn at the side of the house. You can see Annabelle sitting close to the window. Sonny accidentally throws a ball through the window and knocks Annabelle cold. Now the poor girl can't go to the Northfield match and see Henry play. Fade into next scene.

Scene 43. Sonny decides it would be more diplomatic to cease golfing. Medium shot. Veranda. Sonny discovers the box Phil has left. He opens it and finds Gardner's cup.

Title: PHIL DECIDES TO COME BACK AND SEE WHETHER ANNABELLE WON'T LISTEN TO REASON.

Scene 44. Medium shot of Phil coming up the steps. He sees Gardner's cup, looks at the box and examines the paper around it. He is sure that this is the box he took from Gardner's room, so he takes the cup from Sonny and starts off again for the hotel. Fade into next scene.

Scene 45. Medium shot. Outside entrance to the Carlton Hotel. Phil asks the men at the door whether he knows

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THE CLINIC

Vamped and Revamped—By Dr. Kinema

Doctor Kinema has been retained as an amateur consultant by AMATEUR MOVIE MAKERS. The doctor will discuss problems in amateur cinematography that many of us meet constantly in our adventures in picture making. The doctor has made two requests of our readers: first, that they forward plenty of questions; second, that wherever possible, they send with those questions what they believe to be the correct answers. He does not want to fill the Clinic with his own ideas. Therefore, he invites all members of the AMATEUR CINEMA LEAGUE and all readers of AMATEUR MOVIE MAKERS to make contributions to his department. Please send in questions, answers and discussions to Doctor Kinema, care AMATEUR MOVIE MAKERS, 105 West Fortieth Street, New York City.

A special article by Doctor Kinema appears elsewhere in this issue.

Movies of Stills

WHEN making up a reel of pictures taken on a cruise or vacation trip one often wishes he could include some pictures of still photographs showing places that were not taken with the movie camera. Again, when compiling a reel of family pictures one may wish to include some early photographs showing Daddy at various ages or some pictures of Nancy taken before the advent of amateur movies.

It is possible to do just this so that the movie record will be complete in every detail. If the picture is a good size all that is necessary is to set it up in a good bright light, accurately frame it in the camera gate, load the film in the camera and run off 5 or 6 feet. I say frame it in the camera gate because there is always a difference between the picture seen in the finder and

that registered on the film when working at close range.

However, if the picture is old and yellow or faded it is then necessary to make a good black and white copy before any attempt can be made to photograph it on Cine Kodak film otherwise the picture will hardly be visible on the screen. This is generally a job for the professional photographer at least, as far as making the copy is concerned.

As most of the camera lenses will not give sharp images of objects nearer than three or four feet from the camera it follows that for most of the pictures which one wishes to copy it is necessary to get a lens which will focus objects sharply when they are only 12 inches from the camera. Here again it is absolutely necessary to frame the picture in the camera gate itself as the finders are useless at such a short distance.

When properly done, very excellent results are obtained even from faded, yellow pictures.

—STANLEY A. TOMPKINS

More Closeups

IF you study the cinematography involved in the motion picture productions which you see at prices ranging from \$4.40 to 10 cents, you will observe that the professional producer long ago learned something that the amateur seems less quick to seize upon. It is the value of closeups.

You can't have too many closeups in your home motion picture productions, whether they be travel pictures, domestic scenes, or productions which you have planned and filmed with great effort and care. They make a picture infinitely more personal—infinitely more interesting—than a lot of unbroken, full view shots. What is more, closeups give the film a professional touch. Your camera may need a slight and comparatively uncostly adjustment so that it may be focussed for these closeups but you will find such adjustments well worth while.

Stories—Not Specimens

MAKE your movies move with interest. Put your family and friends in story form. Do not film them in a thousand and one disconnected poses and then store them away like canned specimens. Recently a number of successful attempts have been made by amateurs to photograph somewhat lengthy productions. These were, as a rule, taken for public presentation by some movie club or to raise funds for some charity.

Aside from these productions and the filming of particular

business operations or the hobbies of the individual, the usual field of the amateur cinematographer seems to be home and travel pictures. But let any group of good friends film a few possible situations — splice together in proper sequence and scenario form and the results are amazing.

—KENNETH E. NETTLETON

Wanted

ONE of the things we amateurs need is a means for fading down at the finish of a scene and fading up into the next scene. We also need it between the ends of our titles and the beginning of the following scene. We can sometimes manage to get a little fade effect from the titles we get from Kodak, but as they are not intended as fade-outs, and are purely accidental, it is only by chance that we get good fade effects. Some of these have a tendency to give the effect that the title is on a board and it falls backward in its fade out.

The vignette device on the camera to give fade down when we take the picture does not meet the case. It is entirely satisfactory where the tripod is used, and conditions are such that a formal set-up can be made. Most of us amateurs work under conditions that do not permit elaborate preparation before the exposure is made. In the majority of cases, we either must, or we prefer, to simply pick up the camera and "shoot". But when a 400 foot reel has been assembled out of selected good scenes, such as in films represented by, "Our Yachting Cruise," "Our Canadian Motor Tour," "Beauty Spots in New England," etc., etc., we encounter the great need of something to avoid the harsh jump from one scene into the next. It is not pleasing to the eye, and it is not artistic, and it has a very marked effect in obscuring the beauty of scenes which are really worth a better presenta-

tion than being suddenly snapped onto the screen and snapped off.

The fade-down and -up must be accomplished by something we put on the film after we have edited it. This is necessary because the last few frames of a scene are always bad on account of the unavoidable wobbling of the camera when we lift our finger off the camera to stop it. The first frame or two of the next are also liable to be defective. Both must be cut out in the editing. Therefore, the necessity for being able to edit and splice in, add scenes and subtract them, and yet be able always to put in a fade out. Possibly an automatic vignette device might do.

One way is to ink over two frames at the splice and then shade off both ways for four or five frames each side of the splice with a camel's hair brush. But this requires great skill, to get a smooth effect. It is almost impossible. It is very difficult indeed to avoid a mottled looking fade down. Furthermore, in 400 feet of film where there may be from 80 to 100 different scenes, there are too many fade outs to paint by hand, and it becomes entirely too much labor.

If, on the other hand, we could buy a thin bit of film or something which was black in the middle and tapered off to transparency at each end, and could be pasted on our film at the splice between scenes, we would have the problem solved—provided, of course it would run through our projectors satisfactorily.

Here is a great opportunity for the manufacturers to provide an accessory. We amateurs would buy hundreds and thousands of these little fade-outs if they were practical and moderate in price.

About Splicing

FINDING the correct place at which to splice the film for titles is as essential for truly satisfactory results as any other phase of amateur cine-

matography. When you are looking for a place to splice titles into your film, first project the film. As soon as the scene which you wish to title begins, throw out the clutch on the projector and stop the film. Notch the edge of the film where the title is to be spliced, preferably with a small pair of scissors with blunt ends. That procedure can be followed until the whole film has been reeled.

When the film has been rewound—and to do this work expeditiously, one should have a combination rewind and splicer—one may run it off slowly, with the edges running lightly through the thumb and forefinger. As a notch passes through the finger, stop it and splice in a title. Have the titles so arranged that the work can be done quickly.

Occasionally you may have difficulty in splicing the films so that the pictures appear with their right side up when they are projected on the screen.

WHEN you begin to splice several films together, start with the one which you want to project first and run the first part on a large 400-foot reel with the top of the picture toward the right hand and the emulsion or dull side uppermost. When the first scene or scenes are all on the reel and the end is cut for the splice, the last full frame will have its bottom toward the left hand. Splice the top or "head" of the next scene to the bottom or "tail" of the preceding scene, making sure that the dull side of the film is uppermost in both cases. By always splicing "heads" to "tails" the film will be all right side up when projected.

If a film has not been rewound the bottoms of the two pictures will come together, indicating immediately that the succeeding portion of the film must be rewound before splicing.

By splicing "heads" to "tails" you eliminate any reference to the action to furnish a guide;

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The TOWER of The DEAD

How An Amateur First Filmed A Cremation In Bali

By Myron Zobel

I WAS filming a cock-fight on the little island of Bali, there in the Java Sea. It was the exact and thrilling moment when the winning bird was about to strike home with its cruel and winning spur.

Suddenly my Balinese guide came rushing forward and touched me on the arm.

"Master!" he exclaimed in breathless, broken English. "Five dead men make finish just now."

A Balinese cremation! Something which had never before been recorded upon motion picture film, a ceremony so rare that it can be seen only in the hithermost ends of the earth and then only by him upon Dame Fortune is forever beaming.

"How fashion you savee?" I inquired, without turning my head, for, rare as the sight may be, I had no intention of losing the climax of the cock-fight until I had been assured there was some grounds for the guide's excitement.

"Orang Blanda have talkee me!"

The White Man had told him! That was good enough for me. There are so few Orang Blanda on the tiny island just east of Java that one is confident they speak the truth to one another.

That meant there was no time to be wasted. I seized my camera, threw a half dozen rolls of film into a car, and dashed off for the cremation ceremonies. So hectic is the movement, so dramatic the rush and sway of



Copyright by Myron Zobel

The Tower of The Dead

mud-stained bodies, and so phrenetic is the ecstasy of the friends of the deceased, no standard camera with tripod and equipment could possibly be brought into action in time to catch the thrilling mob.

NO set-up of heavy gear and tackle could record anything but a fleeting glimpse of a panorama so shifting. But with my little movie camera which I held in my hand, focused with a glance of the eye and cranked with a press of the button, I was able to follow every twist and turn of the ceremony with ease.

I stood before the House of the Dead, with its five white lanterns as the symbol of death, and "shot" the five shrouded bodies as they issued forth on the shoulders of half-naked, screaming youths.

The pallbearers tore this way and that, now splashing through mud, and now rushing through tropical underbrush. They swung and circled and crossed and recrossed their tracks. It was an effort to deceive the departing soul in order that it

might never return to plague the village or the friends whom they had left behind.

And now, midst the bursting of firecrackers and exultant yells, came the Tower of the Dead. The huge structure was covered with tinsel paper and gaudy ornaments. It towered thirty feet into the air and swayed like a chip on the brawny shoulders that bore it. In a topmost niche of the Tower reposed the five bodies, now headed for the funeral pyre.

This tower swept by me like a mighty Juggernaut and with my camera still grinding merrily in my hands I leaped behind the shelter of the trees in order to avoid being ground underfoot by the excited pallbearers. I feared secretly that they might take offense, or find some evil magic in the little black box which I pointed so steadily in their direction. Might not mine be added to the already large pile of bodies in the top of that decorated hearse? I shuddered at the thought.

My fears were soon stayed and I saw that quite to the contrary were the emotions inspired

by my amateur movie camera. The Balinese, with the natural love of ostentation and display which is inherent in every native breast, actually doted on the impression they were making upon the white man. And they figured—not incorrectly—that the box in my hand was just another admiring eye. So they preened themselves and posed for me. The Tower of the Dead was dragged up and down the road before my lens in order to enable me to photograph it from every possible angle. They gave me time to run ahead of them down the road and catch a "shot" of them as they came prancing toward me.

And when the funeral pyre at last was reached, the priest himself invited me to sit upon the altar steps and from that spot of vantage I photographed the ceremony.

Long lines of girls and women came bearing vessels of holy water upon their heads, or urns containing the sacred fire. The men at last set down the gilded Tower and rushed to the nearest stream to wash their sweating naked bodies and cleanse themselves from the contamination of death.



Copyright by Myron Zobel

A Cock-fight in Bali

THE bodies were now handed down from the tower and carefully washed in holy water by the priest and sprinkled with flowers. I feared to look upon the ghastly remains but forced myself to do so. Nothing at all was visible but crumbled bones. For the bodies had been dead for months—saved up until a propitious day for burning and until a time when sufficient dead should have accumulated to jointly bear the high cost of cremations.

At last after long and mystic blessings by the priest, the holy fire was touched to the little structure that bore the bodies. So dramatic had the spectacle now become and so intense was my desire to film every bit of it that I leaned too far out of my precarious scaffold and plunged headlong to the ground. I was saved from injury, and my camera and film from destruction, by the prompt action of the natives below the altar who rushed forward and caught me—just in the nick of time.

It was growing dark and only the flames which now lapped eagerly up the tower and along the little funeral pyre that bore the bodies enabled me, in the failing light, to record the final passage of the cremation.

But eventually the last spurt of fire flashed heavenward and the flimsy structure of paper and bamboo crashed crackling to the ground.

Tired and dirty, with torn clothes and bruised body, I sank back into the seat of the automobile.

The family and friends of the deceased would wait all night about the smouldering fires so that the last ashes of their beloved could be scattered next morning on the waters of the nearby stream.

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Copyright by Myron Zobel

"Five Dead Men Make Finish"

- - S W A P S - -

Our Amateur Film Exchange

AMATEUR FILMS AVAILABLE FOR EXCHANGE

One of the chief functions of the Amateur Cinema League is to establish a safe and workable amateur film exchange. This will not be undertaken until a procedure has been worked in such a fashion as to insure absolutely safe transportation and return of valuable films.

The League desires to have a list of films which their owners are willing to exchange under conditions of absolute safety. Will you not send such a list to the editor of AMATEUR MOVIE MAKERS as soon as possible?

Below are listed a few films and their owners:

NAME: George R. Lafleur

ADDRESS: St. Petersburg, Fla.

Miscellaneous Family and Travel Scenes—1,400 feet "and all good."

NAME: Dr. Charles W. Bethune.

ADDRESS: 520 Franklin St., Buffalo, N. Y.

Scenic, Western New York—Niagara Falls, trip through Niagara Gorge, Letchworth Park, Williamsville Glen, etc. 400 feet. Watkins Glen and Panama Rocks, also Lake Chautauque, 400 feet.

Medical Films — Karyokinesis (indirect cell inversion), Ehrlich Slide Chain theory and inflammation. Animated drawings, about 300 feet. Also a number of films which might be loaned to physicians and medical societies interested in specific diseases. There are approximately 1,900 feet of these, 800 of which are still in preparation.

NAME: William F. Collins.

ADDRESS: Indianapolis, Ind.

Deep Sea Fishing—Three reels

of pictures taken in the province of Nova Scotia, which will be a nucleus for later additions of the same subject. The reels are not yet complete in themselves, but will be complete within a short time. 1,200 feet.

NAME: W. R. C. Corson.

ADDRESS: 127 Oxford St., Hartford, Conn.

Trip to Bermuda—Shows scenes on ship and on island including St. George, Hamilton, Sea Gardens, beaches etc. 350 ft., one reel.

Through Holland by Motor Boat—Shows canals, rivers, bridges and people and such places as Rotterdam, Dordrecht, Middelburg, Delft, The Hague, Leiden, Alkmaar and Amsterdam. 1200 ft., three reels.

Auto Trip in France—Shows Paris, the Cevenne Mountain region to Carcassonne and the Pyrenees region to Pau and return to Paris via Bordeaux. 1200 ft., three reels.

NAME: Miram Percy Maxim.
ADDRESS: Capitol Bldg., Hartford, Conn.

Fishing Trip — A canoe trip through the Moose River

Country from Jackman, Me., 800 ft., two reels.

Development of An Old Farm-house Into a Country Home—A record of the development of an old farm house in Lyme, Conn. 400 ft., one reel.

Field Day, 1925, at Dobbs—Field day at The Masters School, Dobbs Ferry, N. Y. 400 ft., one reel.

European Trip—The record of a trip to Paris and London, 1925. 1200 ft., three reels.

Miscellaneous Family Scenes—Includes a trip to Eastern Shore, Maryland. 400 ft., one reel.

"*Mag the Hag*"—A play by three Dobbs Girls. Taken early in history of amateur cinematography and a very funny example of early attempts at amateur photo plays. 400 ft., one reel.

Miscellaneous Family Scenes—Including some good diving pictures. 400 ft., one reel.

Winter in Connecticut—A series of winter scenes in various parts of Connecticut. 400 ft., one reel.

Miscellaneous Family Scenes—Taken at a country place in Lyme, Conn. 400 ft., one reel.

Automobile Trip—Includes trip from Hartford to Maryland Eastern Shore, Washington, D. C., and compares road signs of different States. 800 ft., two reels.

Log of the "Sea Gull"—A motor boating picture, with scenes at start of Bermuda Race, Harvard-Yale boat races, around New London and Long Island Sound. 800 ft., two reels.

A SUGGESTION

To the Editor of Amateur Movie Makers:

I note that one of the objects of the League will be to establish an amateur film exchange, so that one member may project

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TROUBLE - - Don't Hang up Your Film

By Dr. Kinema

MAKE up your mind in the beginning that you are going to have trouble whenever you undertake to give an exhibition before an audience of more than eleven persons. Eleven is the critical number. If the audience is less than eleven, nothing ever happens. If it is eleven or more, something always happens.

We had a cinema party at our house the other day in order that my wife might show the wives of certain neighboring amateurs that her husband could put it all over the rest of the husbands when it came to taking motion pictures. My collection of films was discussed at length one evening at dinner, and we decided what films would make the best program. Incidentally, I was flattered to the glowing point at discovering that my always discerning but sometimes critical better-half was quite favorably impressed with my cinema technique. The films to be shown were selected and the evening set. Twenty-five people were to be invited—considerably more than eleven.

Of course, I thought of several million different things that I wanted to do to my films. I knew those films very thoroughly and all their defects, and I hungered to cut out the over long shots, the obviously over-exposed bits, and to put in those better titles of which I had been thinking for some time. As we all do under similar circumstances I set myself to the job of making all of these changes, gave up several important matters—business and social—and worked every evening from then until the date of the party.

The new titles came in the nick of time as they always do and by the time I had them all spliced in I was beginning to acquire a fed-up

feeling in regard to amateur cinematography.

The evening arrived and before we knew it the house was over run with people. The question of where twenty-five people were to sit—in our living room—occupied half an hour of very loud conversation. The entire house was ransacked for chairs. The stout lady who had taken up a position some three feet distance from, and directly in front of the projector lens was induced to move over, and the pictures were started.

THE first picture was a series of shots of friends and neighbors which I had strung together on a continuity idea that was about as thin as a piece of tissue paper. Everyone present knew everyone shown on the screen. Most of those shown on the screen were actually sitting in the audience. For the benefit of those amateurs who have not yet reached the stage where they give exhibitions, let me state that this kind of a picture is always a complete knockout. If an exhibition is to start with a rush, show a picture of friends and neighbors of said friends and neighbors. It throws everyone into hysterics, and no matter what comes later, the evening is a howling success. Inside of twenty seconds my audience reached the squealing stage. The ladies did most of the squealing. Mrs. Jones, and Mrs. Smith were shown entering a scene and seating themselves in chairs. The dear ladies in the audience almost went off the handle at the spectacle.

I wonder why we regard a friend's appearance on the screen so hilariously funny? Certainly Mrs. Jones and Mrs. Smith did not intend to be funny. Walking up to a chair and sitting in it in quite an ordinary manner is hardly an action

that can be considered comic. But we amateurs go off into gales of laughter over it, IF we know the people.

Well, my first film left them all weak and moist, and my wife and I exchanged glances of elation. Film No. 2 was another with a lot of local color, and it was going big when I felt something move across one of my feet. Every experienced amateur knows what this means. My suspicions were aroused instantly. It was very dark but one glance was enough to disclose the interesting fact that there was a heap of film on the floor about the size of a barrel.

The little spring wire belt on the lower wind up wheel of my projector had broken. What to do? What to do? Twenty-five people present, and all of them having a wonderful time and the belt on the projector broken!

I remembered that the reels have a little V groove in one of the round holes in the side, and that this is inside the central hub. If I could find this little V slot and get a lead pencil into it, I thought I might be able to crank the reel and wind up the film.

I poked around in the dark and found the hole, and started cranking. By the time the reel ran out I had all but about ten feet of the film re-wound, and I got this wound up before anyone noticed that anything was the matter. Examination of the projector disclosed the interesting fact that the lower belt had departed for parts unknown. Next morning I found it on the floor on the other side of the room.

THE next reel was a collection of landscapes which I expected would knock everyone flat. I had spent hours in arranging this particular film for this occasion. I threaded it

(Continued on page 29)

"The Thrillproof Age"

An Amateur Presentation at New Haven

By Kenneth E. Nettleton

APPREHENSIONS of the staid editorial writers of the New York Herald Tribune to the contrary notwithstanding, practically none of the fourteen ladies and gentlemen—and you had to be either one before they would even consider you as a prospect—whose names will go down through the ages as the cast of "The Thrillproof Age" is going to Hollywood with any of those six reels "neatly bound around with blue ribbon and sealed . . . with the plaudits of the folks at home."

Not that there weren't enough plaudits forthcoming from the rioters who stormed the Lawn Club at New Haven on the night of December 4 in order to be the first to see the six-reel thriller! And not that Yale University has a monopoly on blue ribbon in the state of Connecticut. They all simply came to the conclusion that Hollywood, compared with New Haven, offered practically nothing in the way of advancement—what with every body being so respectable and all.



The Vamping Scene

Furthermore, Hollywood can boast of no club which will compare with the Motion Picture Club of New Haven, now in the process of formation. Great oaks, such as that club will, from little acorns, like the story of the merry widow and her seven suitors which eight home movie fans of New Haven filmed last winter, take their growth. Of course there were a few intermediate stages in the development of the oak such as "The Thrillproof Age."

"The Thrillproof Age" was filmed last August, September and October at odd moments—as odd as married business men and married women with dishes and children to wash would necessarily require. The story is about three flappers who think they are thrillproof.

THE first scene was laid in an exclusive summer hotel. To get the proper degree of exclusiveness a private home with very large grounds was appropriated. And in the next scene, when the flappers drove off to an inn in Maine, they really only went to Cheshire, Conn. It was there that three young bachelors decided to give them a thrill and attack the inn with two veteran guides of the Maine woods.

It was perhaps a little unfortunate that the planned onslaught came at the precise moment when two rum runners from the Canadian border sought to settle some minor differences with the innkeeper, giving force to their arguments with lead. Nevertheless the pandemonium which followed gave everybody a chance to run in and out of a

lot of doors and jump out of a lot of windows. Following what might be termed a general exodus came a general disappearance in the woods, in which practically everybody got lost.

All of which takes only a few paragraphs to tell but sixteen hundred feet to film, what with eighty-six art titles, titles and sub-titles, and scenes which were taken months before the filming began and which were spliced in to great advantage.

PEOPLE have asked what difficulties were encountered in the filming of "The Thrillproof Age." That's a story in itself. Inasmuch as the picture was produced primarily for the amusement of the players and with no fixed scenario to follow, it was not obvious at first that there would be any difficulties at all. The plot having been built up around the players and the locations which were available, it didn't even seem that there would be the usual problems of finding talent and locations.

Nevertheless as enthusiasm spread and more people began clamoring for parts, the players'

(Continued on page 31)



Thrillproof?

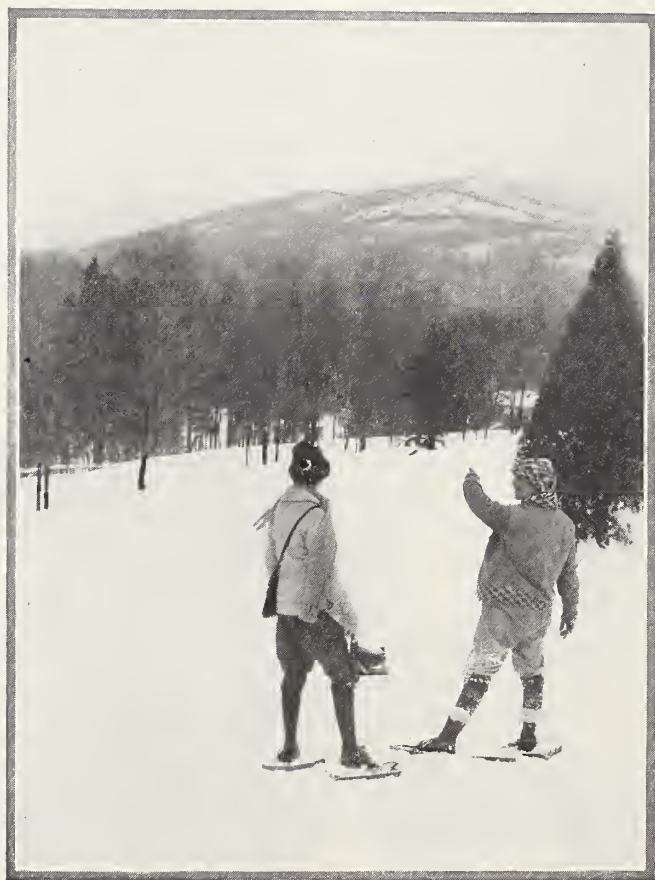


Gillette



“By Sports Like These Are

*With The Little Movie
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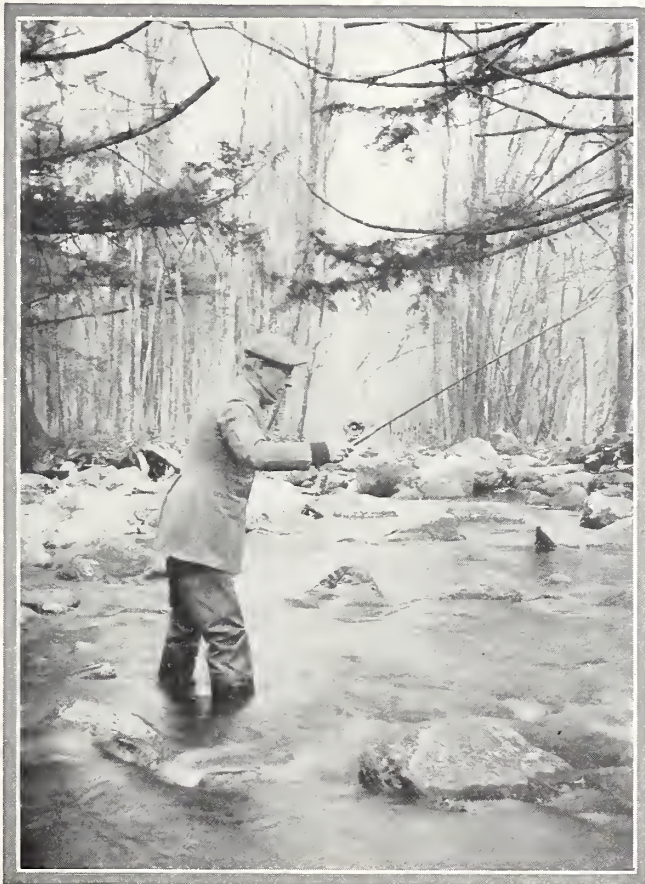


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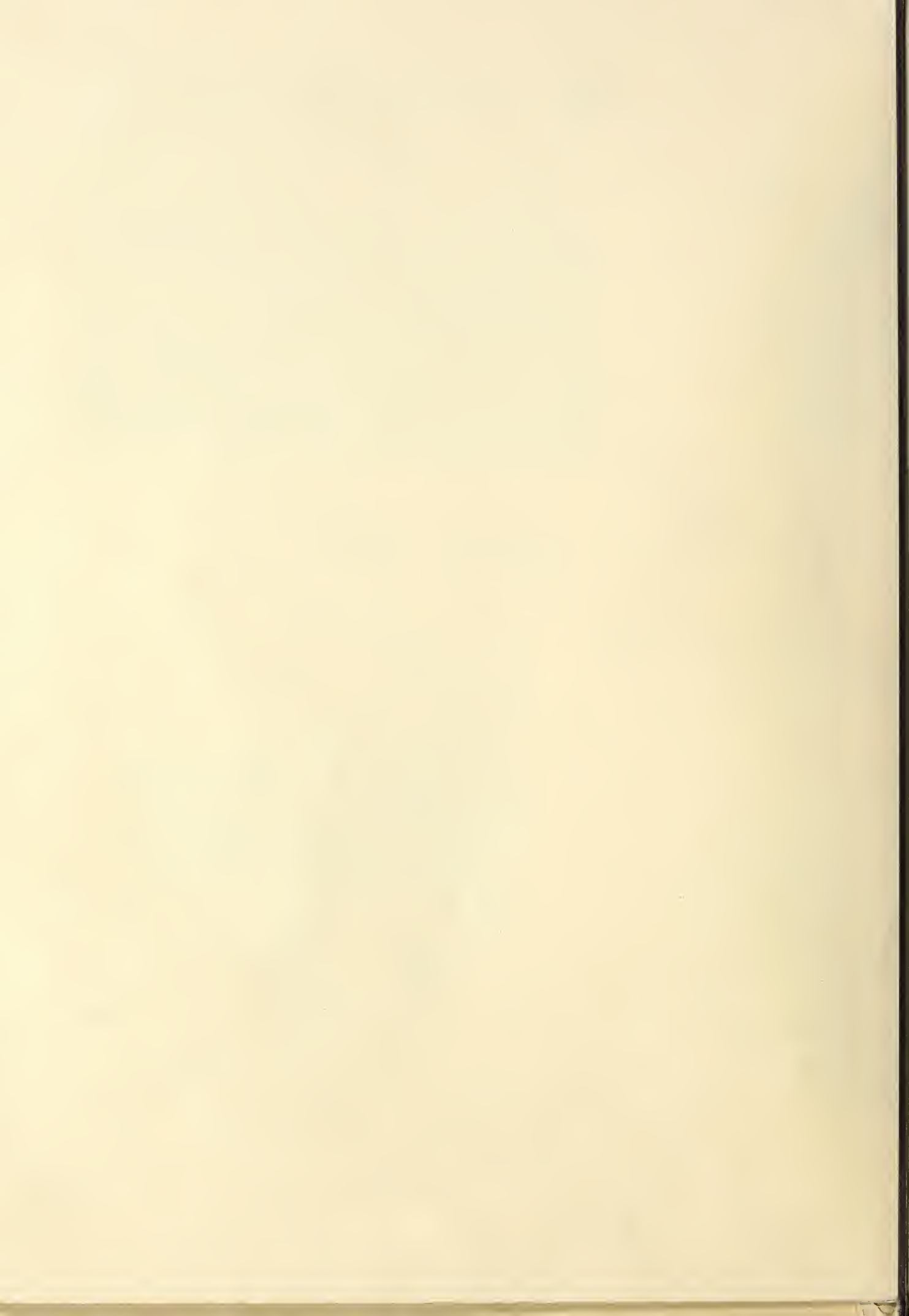
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Gillette

"By Sports Like These Are All Their Cares Beguil'd;"

*With The Little Movie Camera, However, Their
Beguilement Becomes Permanent*



Gillette



Gillette

PAR SHOOTING!

By Margaret Hutcheson

THIS article was to have been a technical thesis—one of those erudite expositions of advanced cinematography. Such an article simply would not write itself, nor indeed would it allow itself to be written—that is, not by me.

I have been trying for months to describe, in workaday language, not only the fundamentals upon which the success of presentable pictures depends but also the unusual devices and methods which make possible truly professional results. This article is for the consumption, then, of him who has reached that stage in his career as an amateur cinematographer when he is about to film his Super-Special, All-Star Production. Statistics prove that everyone reaches it—usually after the second roll of film has been exposed and one has come to regard himself as a camera-man of no little talent.

Presuming that at least two rolls have been used, I suppose it can be taken for granted that the reader has assimilated the fundamentals of motion picture photography—correct exposure, steadiness and length of scenes. But as for the picture which you intend to exhibit with the preface: "Look, friends, this is what I have accomplished with my little movie camera!"

CONTINUITY is the first step to be considered, whether you are taking pictures around the house, recording a vacation trip, or filming a home-made play.

To get continuity you must have a definite idea of the story your picture is to tell. Put the story down, either in the form of a scenario or a working chart of titles. This chart need not be exact, but it will save a great deal of unnecessary cutting later as well as help to economize on film.

Now for the actual filming of the picture.

If any of the scenes are to be interiors, you will need two good lights. Choose the Mazda type that plug into any ordinary electric light socket, for that eliminates changing fuses. Then mark off a definite space for your scene of action and explain the boundaries to your actors so that they will not get out of the range of the camera. For the outside shots, if possible, choose a bright, sunny day and film your scenes in the shade, thereby avoiding glare and halation from any white objects that may appear in the picture.

Right here is the place you can raise your production to the professional class by careful consideration of two very important details—composition and background. Volumes have been written on the former subject, so it would be futile to elaborate on it in these pages. Suffice it to say that a little artistry in arranging scenes and grouping subjects is absolutely essential in a finished production. The choice of suitable backgrounds will give your pictures that pleasing stereoscopic effect in which foreground objects stand out so clearly. This is accomplished by selecting a background that contrasts in color and appearance with the principal object to be photographed. In filming a group of people in light sports clothes, for instance, it would be advisable to choose a background of trees, while a close-up of a very dark brunette would show to best advantage against a light grey or blue wall.

Mechanical smoothness may be obtained by the use of the new iris vignetter. With it you can fade out from one scene and fade into the next. Irising out from titles also adds to the professional quality for it eliminates the jerkiness which has always been so objectionable.

TITLES, which you have made personally or have ordered, are cut into the film after the processed film has been returned from the laboratory and you have completed your first feverish inspection. This is the time to make whatever changes are necessary in the continuity, cutting out all defective footage. Use a straight splice for this work to insure a minimum of flashing.

Each reel should be headed with a superimposed art title. If these mechanical details seem tedious, seek a dealer who should do it for you at small cost.

Naturally you will want to preserve for posterity so worthy a production. You can do this by saving the original as a master film and having a duplicate made for projection. This duplicate may be finished in plain black and white or, if the film is one suited to color, really marvelous effects may be obtained by tinting or toning. Toning means coloring the shadows and leaving the highlights white, while tinting means coloring the entire film. It is, of course, possible to use several different colors in the same reel.

Finally the picture is completed and you admit to yourself that it is a world-beater. The family and friends are gathered for the premiere. You mount the rostrum of your own hearth to deliver the conventional curtain speech. For half an hour you tell of your early struggles, the uphill climb, the impossible barriers and the multitudinous problems which confronted you in producing this, your first professional home movie.

At last the lights go out. Projection proceeds amid exclamations of delight and commendation. From the ladies, "Such artistry!" From the gentlemen, "Par shooting!" From yourself, "Not so bad at all!"

They Tell THE STORY

THERE may still be a few skeptics whose belief it is that the Amateur Cinema League had its origin in the great American habit of joining something. For their benefit and for that of the more charitable, the following comments from every part of the United States are published.

They came unsolicited. In the case of letters, they came accompanied by a membership application with checks ranging from five to one hundred dollars. Some came with money that not only was intended for membership charges but for the use of the League as it saw fit. They, indeed, tell the story better than any analysis of them could.

The New York Herald Tribune, on its editorial page of December 4, said:

AMATEUR CINEMATOGRAPHY

"When a pastime has become so popular as to warrant the publication of a magazine devoted solely to its interests, it must be recognized as a factor in the life of the people. Such a pastime, or hobby, amateur motion picture making has become, for the first number of "Amateur Movie Makers," a monthly magazine, published by the Amateur Cinema League has just appeared at Hartford, Conn.

"One wonders. Harmless and delightful the new photography must at first seem to be. But will it, or will it not, stimulate the ambitions of thousands of young people to become professionals of the screen? It can be argued, of course, that it will act as a safety valve to such aspirations. The young person, especially the young female person, who feels the Hollywood urge may be satisfied, or even disillusioned, by starring in the homemade film. But alas! we are confronted by a deadly analogy. Does a young person aspire to write or paint, and

does he produce a story or picture admired by devoted relatives and friends? Promptly he puts the precious work in his suitcase and sets out for a center of literature and art to win the fame for which he is obviously destined. Will Hollywood soon be besieged by fresh thousands of young persons, most of them young female persons, each bearing a reel of amateur film neatly bound around with blue ribbon and sealed, figuratively speaking, with the plaudits of the folks at home?

"Well, there is no stopping the spread of the new picture taking and no doubt it will do more good than harm. But we urge upon the older relatives and friends of young persons who begin to experiment with amateur cinematography that they become at once the severest critics as well as dearest pals of the youthful actors and actresses."

WRITING from Dublin, Ireland, Clifton Adams, official photographer for the National Geographic Magazine, said: "I am just now finishing a photographic survey of Ireland. The article will be by a famous Irish novelist, Donn Byrne, and is scheduled for an early number of The Magazine. I'm keenly interested in the A. C. L., and want to be an active member. Would you allow me to contribute still photographs for the League publication and perhaps short articles from time to time?"

J. E. Brulatour of New York wrote: "I am very happy indeed to be one of the original members of this organization, as I am very much interested, and know that it will attain tremendous scope and be of great benefit to amateur users of the motion picture camera."

Carl Louis Gregory, editor of the Camera Magazine, said: "I have published an article regarding the Amateur Cinema

League in the Camera Magazine and expect to receive a large number of inquiries for particulars and membership applications."

CHARLES E. Bedeaux, who has just returned from six months trip through British Columbia, where he has been making moving pictures in parts hitherto unexplored, wrote: "I wish to call to your attention a serious need for a service in connection with amateur cinematography which at present is not existing. I refer to the editing of films after they have been developed. I am convinced that the average user of amateur moving pictures is deprived of his full enjoyment of his films and is at times guilty of boring his friends because his films are not properly edited with suitable titles."

J. D. Barnum, publisher of the Syracuse, N. Y. Post Standard, wrote: "May I express the belief that a great work can be done by your organization if you will make an appeal to your members to send in films of all kinds of outdoor life. Many owners of small movie camera have been taking pictures on their outing in Europe and world trips and such material properly edited will afford better films for the average household than the material that is now being released through the established libraries of professional films.

"Another distinctive service to build up would be to solicit your members for films of big events in their territory, to be incorporated in a weekly or monthly sport news film.

It would be impossible to reproduce extracts from all the letters which have been received. A few of the others who wrote were: Calbot Field of Hope, Arkansas; Harry C. Wilson of Memphis, Tenn.; Frieda Kalb of Beverly Hills,

(Continued on page 32)



Ned Wayburn, Ex-Follies director, making amateur movies in Palm Beach. His cast includes Mr. and Mrs. Cliff Edwards, Mr. and Mrs. Edgar Selwyn, Mr. Sam Harris, Mrs. Ned Wayburn and others.

Pacific & Atlantic Photographers

Concerning AMATEURS

Ecclesiastic

BEST of all do we like the story of the prosperous mid-western city that had reached that stage in its civilization where no further progress could be made without a magnificent church—a fitting edifice in which its citizenry might gather to pay thanks to God for His many benedictions. That this church might be truly expressive of its cultural advance, it was decided that a selection should be made—not from one of the great churches of Europe but from them all. Accordingly its pastor was dispatched straightway to foreign shores with a home movie camera that he might film the leading cathedrals of the Old World. He returned with them this fall and had them projected before the vestrymen of his church and the prominent architects of the city. The film was projected again and again and finally plans were drawn that combined, in the words of the late Frank A. Munsey, “the best features of each.”

Cine-portraits

THE American descendants of a very distinguished English gentleman came recently to the conclusion that it would be a very handsome and significant gesture to their proud progenitor were his portrait to hang from a conspicuous place in their home. Many of the leading portrait painters were consulted but each agreed that portraits made from photographs were rarely satisfactory. They seemed to lack that indefinable something which gives a portrait an atmosphere of the living.

Then came a bright young man with the suggestion that possibly from a motion picture a portrait might be painted which would counterfeit the painting made from life. An

amateur camera was purchased, the English ancestor was filmed by one of the family who had gone to Great Britain for the summer, and the portrait, we are told, has been most pleasingly completed.

Those Family Scenes

PRESERVE those family group films—the ones you made last summer showing you and the family splashing happily in cool brooks, the ones you are making these winter nights as you cluster before flaming hearths. They may save you thousands of dollars in alimony.

Justice May ordered the Supreme Court of Brooklyn darkened recently that a young Brooklyn dentist might flash on a portable screen which he had brought as part of his defense films which he contended proved the absurdity of his wife's charges of cruelty. For half an hour Justice May sat in silence watching movies the dentist and his friends had made showing him and his wife basking contentedly in summer suns. And when it was all over, the learned justice could not help but express the opinion that motion pictures might be very valuable in legal entanglements, particularly as they helped to revive the past.

More Royalty

FROM Berlin comes the news that another royal family has joined the ranks of the amateur cinematographers. Princess Hermine, second wife of the former Kaiser, has formed a company with her five children—children of a former marriage—and is making movies for the entertainment of the exclusive little exile villa at Doorn. She is apparently her own press agent. She reports that the one-time

dictator of Germany occasionally takes a part, stellar or inconsequential, as the occasion may demand. Field Marshal Von Mackensen, the first outside critic to have seen the production, is reported to have been carried away with enthusiasm. More press-agentry, no doubt, but nevertheless those with an eye to business in these parts have been heard to whisper that five or six reels of these films, released for the public's gaze, might make some enterprising producer a pretty fortune.

Ship Ahoy!

ON the Resolute, which sails from New York on its around-the-world cruise on January 6, will be the first marine motion picture club which has come to this department's attention. To its members Paul F. Johnson of Altadena, California will show his latest method of getting effective titles. He makes a double exposure, first of a view such as the mountains, very much under-exposed, and then one of the title board, at normal or somewhat less exposure. He has made one title that way. Quoting his son as authority, he says “it looks like a million dollars.”

In Orange

THE Motion Picture Club of the Oranges producers of “Love by Proxy,” has begun filming its second production which will be shown in Orange some time this month. This year's production will be made on 35 m/m stock, but test films, screen tests and experimental titles are first tried on 16 m/m film. Work has been begun on a Club film library which will contain subjects on both standard and sub-standard film, including news

events, scenics, sport pictorials and feature films—all made exclusively for the club by its members.

New officers of the club have been elected. Marshal Schueler is president; Alfred Fontana, Vice-President and Treasurer; Mrs. Mildred Bernard, Secretary; Eugene W. Ragsdale and Russell Erwin, Production Staff.

Talking Home Movies

W. H. BRISTOL declares that in Waterbury, Conn. he has a means of making the characters in a home movie film speak for themselves, with the sounds coming directly from the lips of the performer. Of which this department hopes to hear more anon!

Poetry

SO far as this department is aware, Walter D. Kerst of Jersey City, N. J., is the first amateur to photo-dramatize poetry. He has made one short subject based on Joyce Kilmer's poem, "Trees," and attempted to synchronize it with Rasbach's musical score of the poem. He has also been experimenting with the tinting and toning of film.



"Of course," he writes, "one can always attach a revolving disc of colored gelatine sheets in front of the projector or lens, but the effect is, at least in my case, not as good as when the film is colored.

"For example, in editing my last vacation film, there was a sequence I wished to use showing a pony trail trip in the mountains from early morning until night, with a final shot of a majestic, snow-capped mountain peak with the alpenglow—that beautiful, indescribable tint of rose color, just before the sun sets—on its snowy hood. Of course, with fitting exposure, one would get over to his audience a feeling of the progression of the day from morn till night, even if the film were left black and white throughout. But think of a sunrise suffused with a delicate pink glow, and as we near noon time, feel the brilliant yellowish glare of the sun as it beats down from directly overhead; then, late afternoon, with the shadows lengthening and turning to a delicate violet; then, just before sunset, the shadows deep blue and the high-lights a delicate rose; and finally the deep blue-black of night.

"Last year I had an iris diaphragm and color filter holder made for my camera. I find the circling in and out effect invaluable, as it does not make the change from scene to scene so jumpy and abrupt. Speaking briefly of orthochromatism, the present 16 m/m. film, due to its lack of color-rendering ability loses many beautiful sky and cloud effects, and hence, certain color filters are a great help."

Eddie Cantor

"Shoots"

Raymond Griffith

And

NOT the least enthusiastic of the little movie fans is Al Jolson. He has bought an amateur movie camera and is one of the heaviest consumers. Fannie Hurst, finding, perhaps, that her impressions are all too myriad to be released on paper alone, has taken to making home movies.

England Again

JOHN E. MITCHELL of The New York World's London Bureau seems slightly cynical about amateur cinematography. Writing to the dramatic editor of a New York newspaper, he said:

"You don't happen to know, do you, what is delaying the little movie movement? It is long overdue. Now that Mrs. Coolidge is making her own movies, can spring be far behind? Here is the real opportunity of the little theatre people.

"The initial cost of the movie camera is admittedly a long step, but what with this prosperity we've been hearing about I should think even the Elm Street M. E. Social Guild could make it. And an amateur motion picture camera doesn't mean much frozen capital, for cameras



can always be readily hocked, and second hand they bring very good prices.

"Then there's the lighting. But the simple solution of that is to take all your pictures out of doors on bright days until you are ready to invest in Kleig lamps.

"The advantages of the amateur motion picture over amateur theatricals are obvious. In the first place, no one will forget his or her lines on the opening night. There won't be any lines, and, furthermore, the movie will represent the best of the rehearsals. The first night of a little theatre is usually far worse than the worst rehearsal.

"The movie can be shown as many times as relatives and former friends can be dragooned into seeing it, instead of merely on the nights when all the cast can be rounded up.

"As for scenery, the little movie people can go as far as they like.

"But mostly think of the psychotherapeutic value of a little movie movement on a Nation that has lost interest in being Mrs. Fiskes and Mr. Drews but wants very much to be Pola Negris and Douglas Fairbankses. What would a little movie movement have done for Merton? Nothing good, probably, but he would have had a nice time.

"AND finally, think of ART. You and I know what the Washington Square players have done for the theatre of New York. I've forgot exactly what it was they did, but it was very important, wasn't it? Who knows but what a Eugene O'Neill of the movies is waiting to revolutionize the Silent Drama through his daring experiments with a little movie? And who cares? Well, personally I don't, but maybe you do, seeing as how you have to go and look at the Silent Drama."

To which the learned critic added: "To be right truthful about it, this notion strikes me as being about as silly a one that has come out of Fleet Street in months. Think what would befall the poor reviewer if little, privately made movies ever came



Olive Borden

into vogue and were presented for public showings. As if the row is not hard enough to hoe already! If Mr. Mitchell clings to this perfectly insane obsession let him give expression to it in England, where nothing much matters in the movies anyway."

As To Hollywood

OWN your own theatre is the slogan in Hollywood, the Associated Press reports. Officials of the big companies there are quoted as saying that fully two-thirds of the executive and personnel talent own their own projection machines. Some have gone so far as to have small theatres built in their own homes. Antonio Marino has a fully-equipped theatre in his house. He takes pictures not alone for fun but to study the technique of his make-up and acting. Marion Davies has two such theatres, one in her Beverly Hills home and one in Santa Monica. Others who are amateur as well as professional cinema magnates are Louis B. Mayer, producing head of the Metro-Goldwyn-Mayer studio, Fred Niblo, Mae Murray, Lillian Gish, Claire Windsor, Conrad Nagel.

In California

THE Motion Picture Club of San Diego, growing out of a benefit performance which Art F. Gaynes filmed last winter with the assistance of an amateur theatrical club, stands upon the brink of a great adventure—its first official film. The scenario has not yet been chosen but Mr. Gaynes is casting about for talent.

Charity

NOT even the usual Christmas charity drives were conducted this year without the amateur movie camera. From practically every city in the country have come reports that the little cameras were playing their part in the subscription of vast sums of money for every conceivable charity. Particularly useful were they found in taking movies of impoverished families so that the urgency of their needs might be more graphically impressed upon large groups of men and women. In Hartford, Conn. amateur movies were used to raise money for the Community Chest. Pictures were taken of Hartford's charity organizations by a number of amateurs and the best films were consolidated in two films of 400 feet. These films have been offered to members of the League who want help in organizing drives of this sort.

Communication

In building up a Family Album of amateur motion pictures, I need a film showing the grave of my father, the late, Sir Hiram Stevens Maxim. His grave is in the cemetery at West Dulwich, London, England. If any amateur who happens to be in London, could make a 16 m.m. exposure of this grave for me, I would be very glad to pay the costs.

—HIRAM PERCY MAXIM,
P. O. Box 2102,
Hartford, Conn.

Some SECRETS of SCREEN MAGIC

By Dwight R. Furness

IF motion pictures were called "action pictures" their name would give the amateur movie maker more of a hint of the secret of screen dramatization. Motion is characterless. Action is the soul of drama. Motion the physicist can describe with formula and graph. Dramatic action involved a subtle analysis of human motives and emotions.

The stage relies largely on the "lines" of the players. Dialogue is reenforced with suitable action by the players. The plot unfolds both to the eye and the ear. The screen must tell its story to the eye alone, yet with such reality that the ear unconsciously interpolates its part.

Action in drama is not alone the stage business of its characters but the sum total of its theme. It is the slender thread that runs through the continuity and reveals through scenes, settings, characters, and titles the story the producer has to tell.

To capture this elusive quality and lock it safely in the dancing silver grains of cine film, the producer must watch his scenes carefully. Backgrounds must be made to collaborate with the players. Settings can suggest the sunlit happiness of childhood, the full noon contrasts of maturity, or the lengthening shadows of old age. Locations should be selected with careful consideration of what is to take place before them.

COSTUMES, too, should suit action as well as the character. Not that they should be obvious, but they should reveal through inconspicuous detail

their contribution to the unfolding plot. The tobacco pouch tag hanging from a cowboy's shirt, the carefully folded handkerchief protruding from the dandy's pocket, the knitting in the grandmother's lap are the touches that unconsciously contribute to the general ensemble of a costume.

The amateur producer will be fortunate if his photographic experience includes a knowledge of pictorial composition such as the preparation of prints for exhibition calls for. To the uninitiated the arrangement of a picture may not be satisfying yet the reason not apparent. The amateur pictorialist can analyze defects of composition and find remedies for them—an experience that will stand him in good stead in the filming of the scenes for his screen drama.

Monotony of action is sure to doom the cine story to mediocrity. David Wark Griffith has pointed out the importance of the tempo in screen dramatization and coined for cinema terminology the word "pace" to describe the speed with which action moves along. It is through this secret of screen magic that the producer controls the pulse beat of his audience.

THE pace of a motion picture, as might be expected, reveals itself in the cutting room. Comedies in which the action is brisk will have many short scenes—some mere flashes that keep the light changers on automatic printers clicking at a lively rate. Love scenes, abetted by fade ins and fade outs, move at a more leisurely pace.

Lest what has been said make the reader feel that producing an amateur drama is too serious a task, let him remember that amateur rank carries with it full liberty for self expression. His ideals are unhampered by the restrictions of "what the public wants," which the box office hangs over the professional producers head.

So, if in his production the amateur movie maker seeks harmony between action and setting, correlation between player and background, pleasing composition, flawless costuming, it is for his own satisfaction when his drama or story is retold to his friend, on the silver screen.

SWAPS

(Continued from page 15)

and show films taken by another. My reason for writing this letter is to suggest a somewhat different, additional, service which the League could render to its members: This is the lending of films, not merely for showing purposes, but so that duplicates may be made of a fellow-member's film, to fill in and complete one's own pictures.

One or two examples may make clearer my meaning:

a) A member, let us say makes a camping trip in one of the National Parks, and takes several hundred feet of pictures of his party in camp, on the trail, and of the scenery which they see. Lack of film, a bad storm or some other cause prevents his getting any pictures of the scenery along one or two days' trails, leaving a gap in what can otherwise be edited into an interesting and complete record of the trip.

Thru the League, he might borrow a film taken by some other member who visited the same Park, have a duplicate printed of that part of the film which covers the section which he missed, splice it into his own film—and the gap is filled!

b) A member visits some important athletic contest—say, the Yale-Harvard football game; and takes movies of the game. Thru the League, he might bor-

(Concluded on next page)

AROUND THE WORLD

(Concluded from page 8)

tourist. In fact, if you weary of carrying your little movie camera, you can safely approach the nearest officer and ask him to carry it for you.

Remember, in the Near East, one just does not take pictures in the mosques. In Morocco, you will probably not succeed in getting near any of the holy places, let alone in taking movies in them. In Cairo they have no objection to your taking pictures in the yard, but not inside. You will be ejected if you attempt it, and the manner of your ejection may be exceedingly discomforting.

REGARDING supplies, you will find in your film box a list of places where you can purchase film supplies. You can have your film developed in any of these places, as well. If you are on a cruise, you will not have a chance of getting these films developed before you leave the town in which you take them to the plant. It takes nearly ten days for them to develop your roll. Consequently, hang on to your film until you return, or have it sent to your last point of call on the Continent or England.

Films that cost \$6 in the United States cost anywhere from \$7 to \$9 abroad. If you have the facilities, then, it pays to buy as much film as you can here before you leave. They will pack the film in tins, sealed with adhesive tape, for use in the tropics at an additional cost of 15 cents a roll. You can take films so packed anywhere in the world. If you expose them in the tropics, however, don't put them back in the cans. Have them developed at the nearest station and sent to you at some point of call.

But remember—the thing that is interesting about foreign countries is the thing that is different from home. And the thing that is interesting about a moving picture is that it shows motion!

SWAPS

(Continued from page 26)

row a number of telephoto views, taken by some other member of a number of the most interesting plays, have duplicates made, and fit these into his own picture, thus making it twice as interesting; while some of his own long shots might be equally useful to the maker of the close-ups.

I believe the above will suffice as examples, to make clear what I have in mind; and would suggest that the League add some such service to its program.

—ALFRED L. JAROS, JR.

CHAMPIONS IN 18 HOLES

(Continued from page 10)

where Gardner is. The man tells him Gardner has gone. Phil looks at his watch and shakes his head.

Title: THERE ISN'T ANOTHER TRAIN. PHIL DECIDES TO TAKE A CHANCE ON DRIVING TO PORTLAND WITH THE C. P.

Scene 46. Medium shot. Near the entrance of the hotel. Phil is arguing with a friend of his to drive him over to Portland. They finally start off.

Fade into next scene.

Scene 47. Medium shot. On a road in the country. Phil and his friend are having engine trouble.

Title: PHIL CAN'T REACH PORTLAND NOW UNTIL MORNING.

Scene 48. Medium shot. Outside Portland Country Club. Phil and his friend arrive. Phil is holding the cup and looks as though he has been up all night getting there. He starts across the lawn.

Title: THE MATCH IS OVER AND A TARDY NEWS PHOTOGRAPHER LOOKS FOR THE CHAMPION.

Scene 49. Long Shot. Phil comes to a group of people

(Over)

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CHAMPIONS IN 18 HOLES

(Concluded from preceding page)

and stops to look for Gardner. The news photographer with a graflex hurries into the picture. He sees Phil with the cup, takes two or three hasty shots and rushes away. Phil is too preoccupied to wonder what it is all about. Gardner has lost. He comes into the picture dejectedly.

Title: GARDNER'S LOSS MAKES HIM SO MISERABLE HE LOOKS AS THOUGH THE DENTIST HAD DRILLED EIGHTEEN HOLES IN HIS TEETH.

Scene 50. Close shot of Gardner and his friends. Gardner takes out the doughnut centers Sonny has put into the bag and shows them to the other men, who seem to think it's very funny.

Title: AT THE NORTHFIELD MATCH HENRY IS THE WINNER.

Scene 51. Medium shot in the clubhouse. Henry is being showered with congratulations. He enters a telephone booth to tell the news to Annabelle.

Title: THE NEXT MORNING.

Scene 52. Medium shot. Veranda. Annabelle is in the swing. She seems to have recovered. She takes the crumpled paper from her blouse. She is going to marry a champion golfer!

A girl friend rushes up to her, waving a paper. She is talking excitedly.

Title: "PHIL BURNSIDE WON AT PORTLAND. HERE'S HIS PICTURE HOLDING THE CUP."

Scene 53. Close shot of Annabelle and her friend scanning the newspaper.

Title: IT LOOKS AS THOUGH ANNABELLE WOULD HAVE TO MARRY TWO CHAMPION GOLFERS.

Scene 54. Long shot. Several friends arrive. They all talk at once. Henry drives up in a big private car with one of his golf admirers. Everybody make a fuss over him. Annabelle can't get anywhere near.

Here Phil appears, still clutching the cup. The crowd

takes him for a hero while he protests and tries to explain that it was a mistake. Annabelle fidgets on the outskirts of the crowd.

Title: ANNABELLE DECIDES SHE COULD SEE MORE OF A SEA CAPTAIN WHO TRAVELED FOR A CIGAR COMPANY WHEN HE WAS ASHORE THAN SHE WOULD OF HER CHAMPION GOLFER.

Scene 56. Medium shot. Annabelle sees that it has ceased to be her party. She puts the slip of paper she has been holding under a golf ball on the table. The golf bag she has placed the slips in, is still by the swing. She makes a new resolution and draws out a second slip:

Title: MARRY POOR MAN AND MAYBE MAKE HIM PRESIDENT.

Scene 57. Medium shot. Henry breaks away from his admirers and faces Annabelle expectantly. But she is only mildly interested in him. He wonders whether she has a preference for Phil. He thinks for a minute and then exclaims:

Title: "ANNABELLE, THAT PICTURE OF PHIL WAS A FAKE. HE'S NO CHAMPION AND I AM."

Scene 58. Fairly long shot. The crowd parts around Phil. They don't listen to his explanation.

Title: SONNY PROVES TO BE A GOOD CADDY.

Scene 59. Sonny comes up with his hands full of balls, including the white box. Phil looks down at Sonny and sees the soiled box. He takes it, opens it and finds the ring.

He puts the ring on Annabelle's finger and the crowd cheers. In the background you see Henry exit.

Title: ANY GIRL COULD LOVE A MAN LIKE HENRY IF HE'D ONLY GO TO WORK.

Scene 60. Medium shot. Interior Phil's store. Henry enters and begins to talk to Dorothy. He feels as though he has nothing left to live for.

Darn women. They don't know their own minds.

Dorothy tries to convince him that he should go to work. Fade into next scene.

Scene 61. Close shot. Henry leaves determined to make good.

Title: HENRY DOES 18 HOLES AGAIN.

Medium shot. Henry outside local garage. He has just taken a tire off a car and is examining the inner tube. He counts the holes and starts to patch the tube. The owner of the car is dressed in golf clothes and is impatient to get away.

Title: A REAL "HOLE IN ONE"—THE AMBITION OF EVERY GOLFER. PHIL WINS AGAIN.

Scene 62. Medium shot on the Gilbert lawn with all the characters grouped on Sonny's golf course. Gardner and Phil are putting. Dorothy and Henry are holding an inflated inner tube of an auto tire as a hazard for them to putt through. Father and Mother Gilbert and Annabelle are at the receiving end. Sonny is eating a doughnut and Annabelle has the silver trophy holding it flat on the ground to catch the balls as they are putted. Gardner misses but Phil putts the ball through the tire and it rolls into the cup,—because Annabelle caught it. They all cheer the champion.

THE TOWER OF THE DEAD

(Continued from page 14)

The cremation was over. Perhaps another year would pass before its like would be witnessed again upon Bali—or for that matter—upon the earth.

But in the quiet of my study that scene re-enacts itself at my behest again and again. All that I need is a little white space on the wall, a projector and my precious rolls of film to relieve once more the flashing hours when flame and smoke mingled with the cries of a primitive people.

TROUBLE

(Concluded from page 16)

into the projector, hoping I could wind it up satisfactorily via the lead pencil route. This film had been built up from selections made from a great many different reels. They were pictures I had taken during the past two years. Not only had I selected the best scenes I had ever taken for this reel but I arranged them in a sequence which I believed would add very much to the interest. I had never screened the reel before in its existing form.

IN arranging the scenes, I had cut them all out of the various reels in which they had been assembled and hung them up on a string stretched across the room. In this way I had some 57 strips of film of various lengths, all hanging from the string. I had shifted them back and forth until I finally had them in an order which I thought would produce the most interest. I had then taken them down, one at a time and spliced them in with their titles. I remembered that I had noticed that during the hanging process that some of the film curled up sideways quite a bit and seemed to acquire ripples and various disorders of this nature. I paid no attention to it at the time.

After this landscape film got started, and I had picked up the slack by means of a lead pencil, I was conscious that the focus was completely out of adjustment. To keep the lead pencil cranking, and to readjust the focus proved to be quite a stunt but somehow I managed it. I had no more than refocused it when it jumped out of focus again. I had to readjust it back to where it was in the first place. This ran along a little while, and all of a sudden it was out of focus again, and it was necessary to go back to another adjustment. No sooner had I got this in focus then it jumped again, and I had to go

back to the original once more. I was getting to be quite a busy person running the lead pencil at just the right speed, and chasing the focus up and down.

For the entire film this proceeding continued, and by the time it was over I was a nervous wreck.

THE focus of the next reel was quite steady. I was able to keep the lead pencil on the job and go through with the program. Thus it went until all of the reels had been run through. I sighed with relief. The exhibition was voted a great success but no one ever knew what I went through trying to hold the thing together. Of course this never could have happened before a small gathering. But just the moment the number of people in the audience gets up to that figure to constitute a crowd, you can count upon it that everything that can go wrong will go wrong.

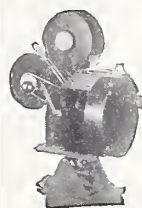
MY difficulty with the focus was due to the fact that the film had been hung up. It had curled up sideways, and in going through the projector had not flattened out, with the result that the focus was bad. The lesson to be learned from this is: don't hang up your film on a string and let it curl, but instead keep it wound up in a reel where it stays flat.

The next lesson to learn is to take those little spring wire belts out and put new ones in after they have had a certain amount of use. Otherwise they will lie in wait for you until you attempt to give an exhibition before more than eleven people, and then they will break right in the middle of things.

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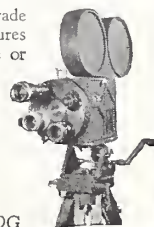


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THE CLINIC (Continued)

(Continued from page 12)

the procedure being the same whether there is action in the film or whether it is a bit of scenery.

One word of caution may be necessary. When splicing duplicate prints and originals together, the duplicate prints must be spliced into the reel with the shiny side up, or the action will be reversed right to left on the screen of the two that the backs of the two pieces of film are cemented together and no scraping is necessary, but does not alter the "heads" to "tails" rule.

—STANLEY A. TOMKINS

Amateur Movie Clubs

ARISTOTLE'S dictum quoted in the first number of AMATEUR MOVIE MAKERS that happiness is multiplied by being shared evidently struck home to a lot of League members.

I have received a substantial number of inquiries about the best way to organize Amateur Motion Picture Clubs. Although my specialty is Trouble and this department is a Clinic to study Trouble, and although the best way to organize anything varies so completely with local circumstances that no approved solution exists, nevertheless I offer these suggestions with liberal warning that they must be modified to suit your own conditions.

Only one enthusiastic and determined Amateur Cinema Leaguer is needed to get a local club going. His first move is toward his local cinematographic dealer whose interests are naturally involved in an increase of amateur motion picture making. This dealer—and all of them are remarkably friendly and helpful—will likely have a projection room of some kind or can devise one where the meeting may be called.

Your dealer will know who has amateur equipment and who buys film. His list is the best available in your locality. To increase his list, if it is small or incomplete, the Managing Director of the Amateur Cinema League can be called upon—see the index page of this magazine for his address—to send you the names of League members in your city. He may be able to get other users of equipment listed for you.

Your dealer will cooperate with you in sending out a carefully written notice to those you want to join you. This is suggestive only:

"You are very likely 'reel-ing your own' in your new sport of motion picture making without much help or encouragement except by long distance correspondence with the Amateur Cinema League or the manufacturers. You may have overlooked the fact that —(local dealer)—would like to help you and also that there are a lot of us in—(name of city)—in the same boat as you.

"It is proposed that we get together and form the—(name of city)—Amateur Motion Picture Club. —(local dealer)—has very generously offered the—(place of meeting)—for our use in organizing. He has authorized me to invite you to meet with us—(date)—at—(hour)—at—(place)—to perfect an organization.

FOR your first meeting arrange to have at least one good amateur film of not more than three reels for showing. Ask the dealer to talk on some phase of picture making and have some one else talk on some other phase. Ask the dealer to have various accessories available to explain and to demonstrate. Get your group enthusiastic by these means before you undertake organization.

THEN put your plan before the group—to organize, to elect officers (president and secretary are enough) and a program committee. No dues are necessary until your club begins to plan things that cost money. Arrange for about two meetings a month and get the program committee busy.

The program for at least six months in advance should be carefully worked out. Each meeting should provide: (1). Showing of films by club members; (2). Special topic for presentation by one specially chosen member. These may include "Trouble," "Lighting," "Exposure," "Titles," "Editing," "Accessories," "Indoor Photography," "What Next" and similar topics; (3). General discussion of topic of the meeting; (4). Action to increase membership and to bring new motion picture amateurs into the game.

At least twice a year the program should provide a luncheon or dinner.

Membership in the club should carry with it the right to bring members' families to meetings. Members should be urged to bring friends in order to interest new people.

Your officers should be carefully selected. Get workers rather than talkers. The talkers are valuable on the programs and in meetings but good executives are often silent fellows.

Have a number of films shown at each meeting so that everyone in the club can have a chance to get his films criticised. Arrange for each exhibitor in advance and run a roster on this so none is overlooked. But be sure to have one good, properly edited and well-titled film at each meeting.

At your first meeting and at succeeding meetings suggest that all of your members apply for membership in the Amateur Cinema League in order to share its benefits and services.

—DR. KINEMA



The Author and Mrs. Nettleton

THE THRILLPROOF AGE

(Continued from page 17)

ambition as well as the plot expanded. Then came the difficulties.

First of all was that of getting the cast together. A dozen married people cannot spend every Saturday and Sunday for three months in one line of endeavor. Of course weekend house-parties at the summer homes of the various members of the cast helped some.

Splicing helped more than some! For instance, an armed smuggler chasing around the corner of a log-cabin in November was close on the heels of one who passed around precisely the same corner in August. A villain who threw knives at the side of a barn found when the film was projected that the knives were striking all around the head and arms of the fair heroine.

The seasons changed with inconsiderate rapidity. Trees which were heavy with foliage in August, when the first scenes were taken, were singularly bare in November. Consequently November scenes had to be confined to backgrounds in which the woody plants were evergreen or where there was no foliage at all.

It was difficult to insert spoken titles. Some titles were concocted after the action had been

projected. Enough footage of various members of the cast in conversation with others had been taken to provide for the cutting in of titles. Nevertheless it is better to have spoken lines agree with the titles, for it seems that in amateur cinematography improvement brings praise from friendly spectators of the productions but at the same time these same spectators grow critical concerning small technicalities.

A FEW of the eighty-six titles follow:

A
KENWOOD
PRODUCTION
* * *

KENNETH E. NETTLETON
PRESENTS
THE THRILLPROOF AGE
* * *

CAST
Flappers

MADGE.....Marjorie Tilton
LEILA.....Mrs. Elwood T. Nettleton
LEONORA,

Mrs. Kenneth E. Nettleton
E. (Mrs. Kenneth E.) Nettleton

Attaches

JIM.....James Pigott
VINCE.....Vincent Nettleton
GUY.....Gordon McMaster

Bachelors

ELWOOD NETTLETON
RUSSELL LOMAS
DONALD NETTLETON

Chaperon

MRS. CHARLOTTE (SIGURD) HAGEN
Cousin of Chaperon

KENNETH E. NETTLETON

Innkeeper

SIGURD HAGEN (Over)

Thirty-one

SPECIALTIES

for the

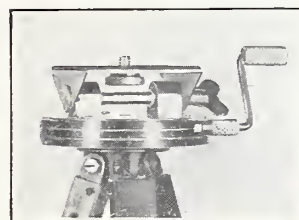
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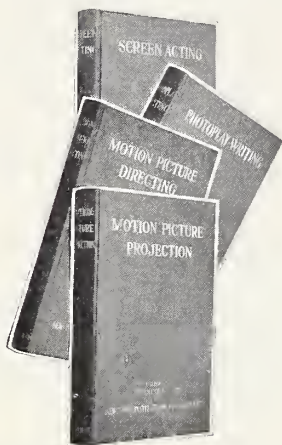
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* * *

Leonora's motto was "Save the surface and you save all!"

* * *

Madge had a skin you love to touch because her heart was near the surface.

Leila believed the good die young so she aimed to reach a hundred.

THE following continuity may be interesting to other amateurs. It shows what can be done with myriad subjects which may have been filmed and can be cut in.

SCENE—Chaperon of flappers talking with her cousin—older man—about bachelors whom chaperon is to meet.

TITLE—Bachelors? Are they thrilling?

SCENE—Same as last.

TITLE—You bet.—Elwood is a reporter. Always jumping off burning roofs or being pulled out of the ocean.

SCENE—Cut in fire scene taken in Philadelphia last spring. Engines on way to fire—building in flames. Cut in life guards and rescue at Atlantic City taken at Atlantic City on summer vacation.

SCENE—Chaperon and Cousin talking.

TITLE—Russ is an athlete. Played football at college.

SCENE—Cut in Yale—West Point football game this fall. Long shot of Inside Yale Bowl. Shot of teams coming on field. Shot of kick off. Shot of one Play.

TITLE—And Don. He figured in the Evelyn Arden divorce case last winter.

SCENE—Cut in of extra strips of film from short production taken by same cast last winter in which Evelyn Arden was leading lady.

All of the following action is supposed to be on a river in Maine.

SCENE—Long shot of falls on Naugatuck River at Seymour, Conn. cut out identifying scenery.

SCENE—Close-up of falls and surface of water above.

SCENE—Close-up of Elwood (bachelor) and Linda (flapper) in canoe on small pond in Cheshire, Conn. but apparently on surface of river near falls.

SCENE—Another close-up of falls and rocks below.

SCENE—Bachelor tries to kiss flapper to settle bet with other bachelors—Canoe upsets—struggle in water.

SCENE—Close-up crest of falls.

SCENE—Bachelor and flapper swimming for shore apparently just missing going over falls.

SCENE—Bachelor building fire and hanging up part of his clothes to dry. Flapper back of bushes throws over shoes and some other articles of clothing for bachelor to hang up.

Bachelor steps one side to take off high hunting boots. Stop camera and fill boots with water. Start camera—continue action and dump about gallon of water out of boot.

SCENE—Close-up of fire—stick over fire has broken—clothes apparently fallen in fire and burning—damp burlap bags substituted to make smoke.

SCENE—Shot of fire (about 20 feet distant). Bachelor rushes up—dressed in flannel shirt and boots—tries to beat out fire with stick—holds up charred remains—calls to flapper—Flapper appears in silk garments and skirt of pine tree boughs.

THEY TELL THE STORY

(Continued from page 21)

Cal.; R. A. Gillman of Dallas, Texas; Thomas Roberts of Eastman Kodak Stores, Inc., New York; Dr. Frederick M. Law, New York; J. C. Van Horn, Philadelphia, Pa.; H. B. Tobias, Stonehurst, Pa.; Theodore F. Smith, Pittsburgh, Pa.; Ray M. Hart, Sterling, Ill.; Raymond W. Stephens, Los Angeles, Cal.; J. F. Metten of Philadelphia, Pa.; Walter S. Rogers of New Rochelle, N. Y.; Z. V. Rogers of Pittsburgh, Pa., and P. W. A. Fitzsimmons of Detroit, Mich.

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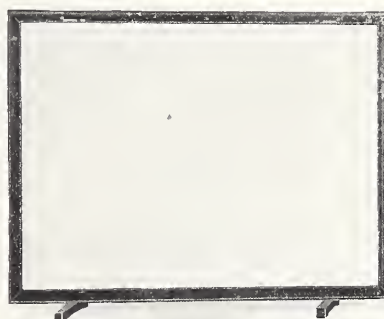
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No. 1A Kodascope Screen



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Don't Wait

A WORD to the reader of this magazine who is not an owner of a little movie camera!

You are losing two things—a lot of fun and all too many opportunities which will never again present themselves. You and your children are growing older every day. Too soon will come the day when your children will no longer be children but will be full grown men and women. It is not a pleasant thought. It is nevertheless true.

Things are happening every day. Manners and customs are changing with the passing of the years. What better way is there to record the history of today than with the little movie camera? Sooner or later you will probably buy one. When you have begun to make your first films, your utterances will be no different than have been those of practically every other amateur cinematographer. "Oh, if only I had bought my outfit before!"

It is to urge that you hesitate no longer that this article is written. Anyone can learn in incredibly short time to operate a home movie camera. There are a number of makes from which to choose.

Don't let the children get any older before you film them as they are today. Those films, made casually today, will grow priceless with the advance of time. Don't let that wedding pass without a moving picture of it. Imagine how precious would be a motion picture of the weddings of your forefathers in Crinoline days. Think of the fun you could have with your children if you had films made in your own childhood.

Are you sailing this month on one of the Mediterranean cruises, on an around-the-world voyage or to the tropics? Are you going to Florida, California or anywhere else on the globe that is not your home? Or will you spend the winter at home, ice-skating, romping about in the snow with your children, dabbling in amateur theatricals and otherwise making merry?

It matters not whether you are man or woman, an experienced operator of a home movie camera or not, don't be without one of these little machines. If you are going away, get one a little while before your departure so that you can accustom yourself to its operation. You will find them wherever you go, and you will regret being without one.

If you have not been convinced by a perusal of the pages of this magazine that you are missing a lot of good fun, ask some of your friends who have these cameras what they think of them. You will not find one of them who has been disappointed with the possibilities of the little movie camera. If you do, nine chances out of ten it is the fault of his camera. Consult the nearest reliable camera dealer.

We will be glad to advise you as far as possible. Write **AMATEUR MOVIE MAKERS** and we will put you in touch with some of the cinematographers who live near you.

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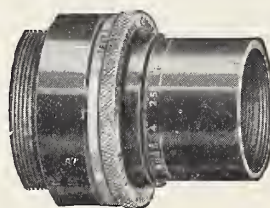
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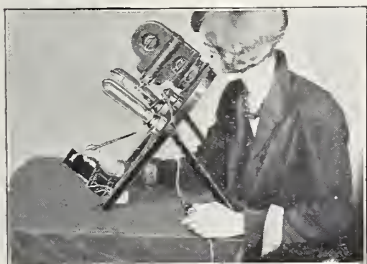
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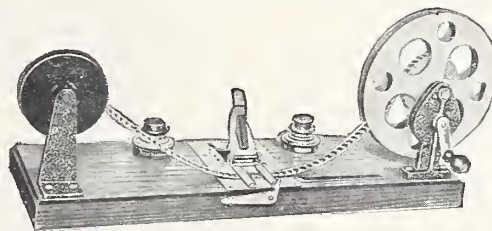
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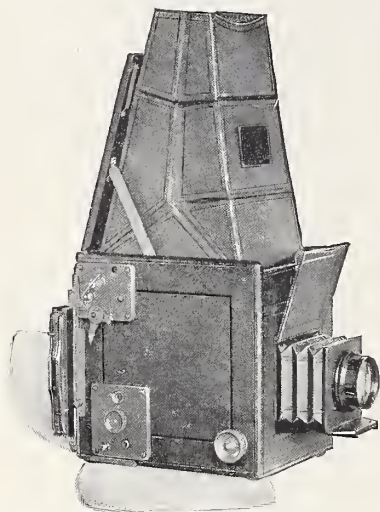


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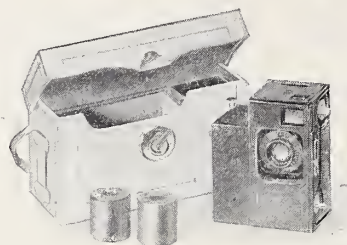
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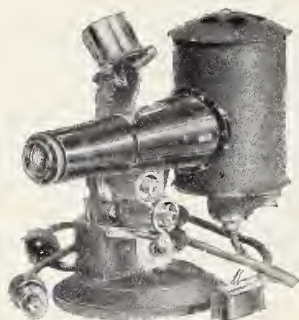
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WE have placed this message at the end of the book intentionally. We wanted you first to see and read the magazine—to know first hand how it so successfully meets the needs and interests of everyone who is interested in Amateur Cinematography.

Like it?

Then remember that the magazine represents only a small part of the service that the Amateur Cinema League renders its members. Here is what the League proposes to do:

1. *Increase the pleasure of making home motion pictures by aiding amateurs to originate and produce their own plays;*
2. *Promote amateur cinematography as a national sport;*
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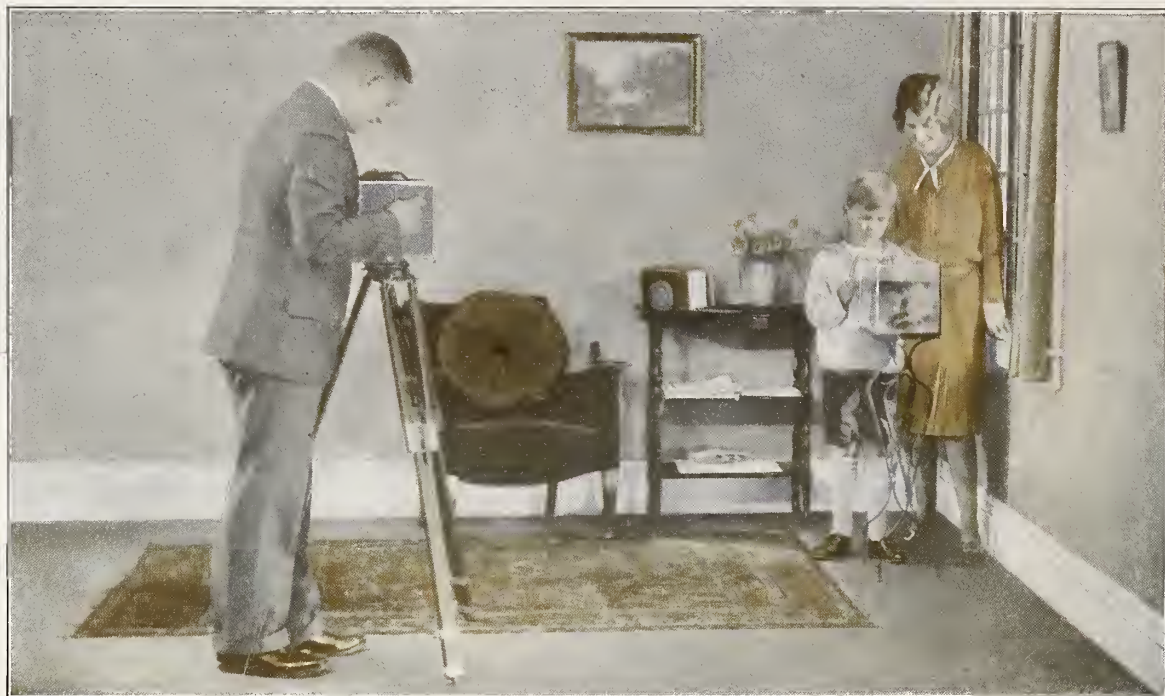
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To the
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I accept the invitation of the Amateur Cinema League to become a charter member and have designated below with an (x) the class of membership in which I desire to be enrolled. My check for \$_____ payable to AMATEUR CINEMA LEAGUE is enclosed in payment for the dues, \$2.00 of which is for a year's subscription to AMATEUR MOVIE MAKERS.



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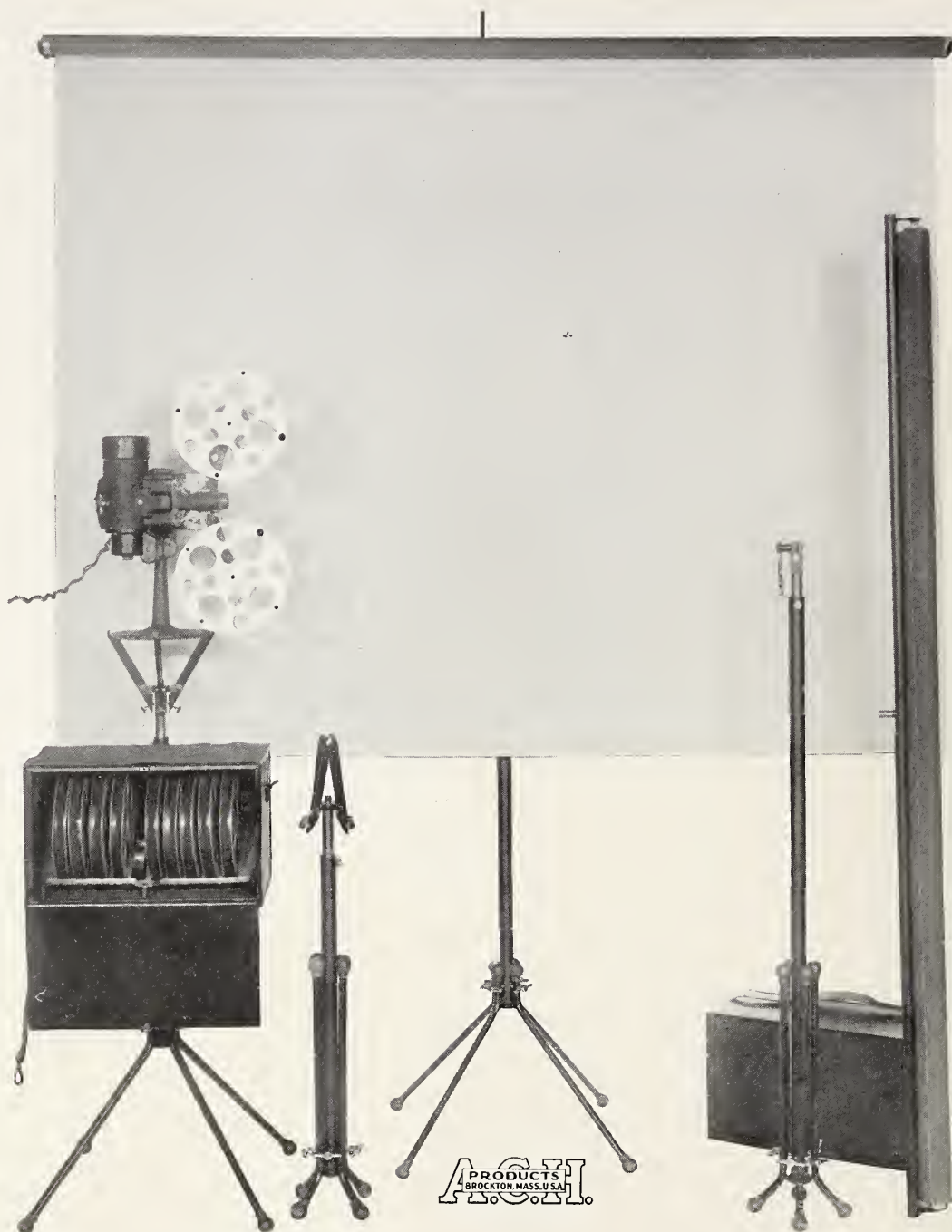
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THROUGH THE TELEPHOTO

Amateur Movie Makers will heighten the pleasure of home movie making by publishing the following articles, among others, in its early issues. With everything in the motion picture field getting "bigger and better," *Amateur Movie Makers* feels that none of us will be satisfied until our magazine is the "biggest and best." Your cinema friends will want to read these coming features. Will you help both your friends and the Amateur Cinema League by bringing this page to the attention of prospective member-subscribers?

SUGGESTION THROUGH SHADOWS—By Paul Leni, famous German artist who designed the settings for the "Cabinet of Doctor Caligari," now in this country and engaged in creating a sinister Gothic atmosphere for the Universal Pictures Corporation production of "The Cat and The Canary."

A SCENARIO FOR AMATEURS — By George Kelly, famous dramatist and author of "Three Faces East," "The Show-Off," "Craig's Wife," "Torchbearers" and "Daisy Mayme."

LIVING NATURAL HISTORY—By Raymond L. Ditmars, Curator of Mammals and Reptiles of the New York Zoological Park, who tells the fascinating story of ten years of filming the world's strangest denizens so they can be both seen and heard.

THE TALKING HOME MOVIE—By William H. Bristol, inventor, of Waterbury, Connecticut, who has made this dreamed of advance a present reality.

EDUCATION AND THE MOVIE AMATEUR—By Herbert C. McKay, Motion Picture Editor of *Photo-Era* and authority on cinematography, who forecasts the place which the amateur movie maker will have in using motion pictures in education.

MOVIE MAKEUP—By Eugene W. Ragsdale, Director of the Moving Picture Club of the Oranges, who gives a practical exposition of this problem from the amateur's viewpoint.

CRUISE OF THE FRANCONIA—By Harry S. Drucker, famous news-reel photographer, who is covering this world tour, now in progress, for *Amateur Movie Makers*, as our special correspondent and cinematographer.

PROJECTION PROBLEMS—By Carl Louis Gregory, Dean of the New York Institute of Photography, who contributes the valuable article on Exposures to this issue of *Amateur Movie Makers*.

PROCESSING—By Dwight R. Furness, representative of the Board of Education of the Methodist Episcopal Church, who explains this important problem in amateur cinematography.

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The opposite page shows you what Amateur Cinema League members are getting this month in suggestions for more pleasure with their personal movies. AMATEUR MOVIE MAKERS opens news vistas of satisfaction from home motion picture making. It comes each month to MEMBERS of the Amateur Cinema League. AMATEUR MOVIE MAKERS, like the Amateur Cinema League, is not a commercial undertaking; it is of, by and for Amateurs. Read it.

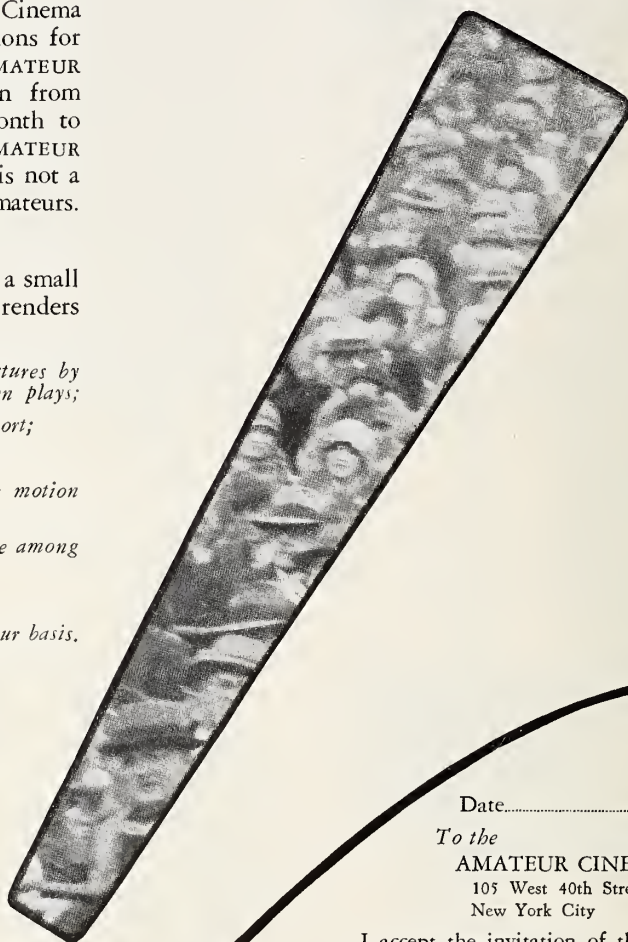
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		<input type="checkbox"/> Sustaining	\$50.00 annually.		
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AMATEUR MOVIE MAKERS

Official Publication of the

AMATEUR CINEMA LEAGUE

"To See Ourselves As Others See Us"

Volume II

FEBRUARY, 1927

Number 2

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AMATEUR MOVIE MAKERS is published monthly in New York City by the Amateur Cinema League.

Subscription Rate \$3.00 a year, postpaid; to members of the Amateur Cinema League, \$2.00 a year, postpaid; single copies, 25c.

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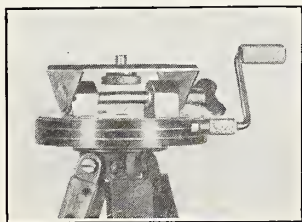
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JEROME BEATTY is Assistant to the President, Will H. Hays, of the Motion Picture Producers and Distributors of America, New York City.

CARL LOUIS GREGORY is Dean of the New York Institute of Photography, and an authority on the technique of photography and cinematography.

MARGARET HUTCHESON is Moving Picture Manager of the Gillette Camera Stores of New York City, with wide experience in the practical problems of amateur motion picture photography.

GERALD STANLEY LEE won national distinction with the publication of his book "Crowds." His latest book is "Rest Working," and he is president of the Co-Ordination Guild, which has recently established a school in New York City.

C. BOND LLOYD is author of "Golf Visualized," the most widely read of all golf manuals, is associated on the staff of the Chicago Golfer, and is a pioneer consulting motion picture engineer, specializing in slow motion golf studies.

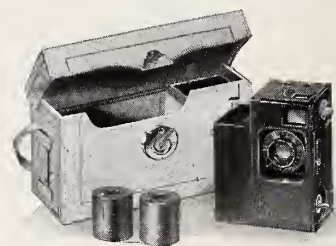
HIRAM PERCY MAXIM is President of the Maxim Silencer Company of Hartford, Connecticut, president of the American Radio Relay League, and president of the Amateur Cinema League.

CARL L. OSWALD writes and lectures on photographic topics, especially lenses and color photography, and is at present on the staff of the Agfa Products, Inc., New York City.

HOWARD E. RICHARDSON, of Colgate University, Hamilton, New York, is Director of the Colgate Motion Picture Club, and has had practical moving picture experience.

CHARLES MORGAN SEAY of New York City is one of the pioneers of the motion picture industry in every phase of its development, an author, director and practical consultant. His book "Motion Picture Directing for the Amateur" will soon be published.

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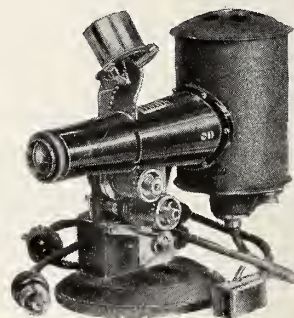
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EDITORIALS

Double Time!

THE Amateur Cinema League idea has caught hold! Every day brings us new evidence of a surprising public interest in what we are doing. Our mail brings a continuous flow of new ideas. It is clear that there has been a distinct need for such an institution as ours.

The professional cinema has been educating the public for twenty years. In all of this time the public has had no means of its own to express itself. Our Amateur Cinema League provides this means and it is very evident that the effect of twenty years of cinema education is about to manifest itself. It is not at all an extravagant thing to look ahead and see our organization with a hundred thousand members, and our magazine with a hundred thousand more non-member readers.

We started out with the general idea of getting together and providing a clearing house for our amateur experiences, so that the knowledge of all would be available to each. This, and lending films to each other was about the limit of what we expected to undertake for some time to come. But, just the moment the clearing house was provided, a veritable flood poured in upon us.

We evidently are to be the means by which countless new associations, clubs, and the like are to be organized. These new organizations will bring a large number of people together who otherwise would never have known each other. The study of cinematography, and of all the activities upon which it bears, is destined to come in for that peculiar form of enthusiastic analysis that is characteristic of the non-professional or the amateur. We are evidently destined to exert very much of an influence upon the literary and artistic side of dramatic cinematography. As a class we represent the educated, and the cultivated people of the land, and our literary, our dramatic, and our artistic ideas are about to speak for themselves.

The two numbers of our magazine which we have already issued have opened the flood gates. Our work is increasing by leaps and bounds. Throughout it all there is evident a very distinct spirit of enthusiasm and fraternalism. To us at Headquarters, this is the thing that spurs us on the most. It is this spirit that leads us to ask for cooperation from our membership with every knowledge that it will be given ungrudgingly.

Memberships are pouring in. Each new member is apparently anxious to do something to help. Nothing would help us so much as for each one

to buy as many copies of our magazine from the news stands as can be used to distribute among the friends who should be a party to this new non-professional cinema movement.

One of our difficulties is that the public at large does not yet know enough about us. We at Headquarters have no easy way to tell them. It is a simple matter for you to do it. You could do nothing that would help so much as to spread our magazine around.

William Percy Maxon

A Fable

A MAN made an article and saw that it was good. He showed it to his friends who saw that it was good and told him that it was good. Whereupon he said, "I have made this thing and I know that it is good and my friends have told me that it is good and I shall sell it to him who wants it that I and my family may profit." And the man sold it to one who wanted it and was given money for it and he and his family profited.

Then his friends said to him, "You have commercialized your product. It is not art."

The man was puzzled but he made yet another article, as like to the first as is one bean to another, and showed it to his friends—some time after—and they told him that it was good. And he said, "This is the same article that I knew was good and that my friends told me was good and that I sold and that was commercialized and was not art. This one I shall not sell but shall keep to show to my friends".

Yet, when his friends found that he did not sell it but kept it to show to them, they said to him, "Indeed, we were wrong. If you were an artist your work would sell. You are only an amateur."

And this man, who had made the two articles, as like to each other as two beans, went away from his friends, sadly, and lamented, saying, "In the name of Mammon and the Nine Muses what is Art and what is Trash?" And, but a short time thereafter, this man died from reading too much Ruskin, too much Pater, too much Morris, too much Elbert Hubbard and too much H. L. Menck-en. He was buried by a mortician who was too busy to determine whether a mortician is an amateur or a professional.

Moral: A Good Movie is a Good Movie no matter who turns the crank.



Photograph by Ewing Galloway

TEMPLES OF THE QUICK

SLOW Movies for QUICK People

By GERALD STANLEY LEE

Author of "Crowds," "Inspired Millionaires" and **"Rest Working"*

BY quick people I mean people who are addicts of hurry—men, women and even children who cannot stop, who feel driven in what they do and who can't help using more energy than they need.

If to-morrow morning as I took my daily walk down Fifth Avenue, I saw several people walking just ahead of me with silver quarters and half-dollars leaking out of their pockets and rolling round the walk, or with ten dollar bills blowing off of them and skittering up the street, I would wave around a minute probably and catch anything that was coming my way that I could, but I believe, or at least I like to believe, that after a minute or so of walking just behind them something in my better nature would lead me to catch up to them, touch them on the shoulder and call their attention to what they were doing. I couldn't stand it—being a New Englander from the same town as our frugal President—I couldn't stand it more than two or three blocks, watching them wasting their substance so.

What is more, everybody standing by who saw me stepping up to them and touching them on the shoulder and saving them from throwing away their money in this way, would understand me and understand why I did it.

But if I stepped up to a man on the Avenue—a man I had watched walking in front of me with a furious and wasteful energy for ten blocks—and touched him on the shoulder and said to him "My dear sir, pardon me! You haven't noticed it, but you are *throwing yourself away!*" I would have to dodge quickly.

**"Rest Working"*—A study of Relaxed Concentration with Some Observations on Gland Balance, Body Balance and The Right To Let One-self Go," can be secured from The Coordination Guild, Northampton, Massachusetts. \$2.50 postpaid.

Possibly he would be right. Perhaps I have escaped from somewhere. All I know is that hardly a day passes when I am on Fifth Avenue that this is not the one thing of all others I catch myself longing to do. If I could ever feel enough encouragement on Fifth Avenue to be my real self, I would probably do it.

THE fate of every child, the fate of every family and every nation today turns on vision—on visualization.

It is not the statesmen nor the teachers nor the parents but the movie-makers today who are swinging the world.

When people have a thought or a theory of what they would like to be like they drop it. When they really see it and make a picture of what they want to be like, they proceed to be like it. They cannot help it.

The first thing an amateur movie maker can do, if he is interested in himself, is to make himself. What a movie-amateur actually has in his hand is a machine for inventing himself. He can even invent his own children (after he gets them started)—make them over the way he wants them, or just give the movies to his children and before he knows it they will begin making over themselves."

Only the other day as I was going by Louis Sherry's a lady stepped out from the entrance and walked down the Avenue just in front of me. The first thing I happened to notice about her was her expensive coat and there was something about that coat that made me want to go out around and look—and see what kind of a face it was that went with it.

But I didn't need to go out around and look. I knew without looking half a minute what her face would be like by watching her feet. Her feet *worked!* I knew that her face would work just the way her feet worked. No matter how leisurely-looking and costly her

coat was, instead of having the kind of face emotions played across, she had a face in which emotions habitually strained and worked. Watching her walk from behind I could tell what even her smile would be like. She spilled out enough energy and scattered it all around her on the walk, radiated out on the air about her enough sheer energy in five blocks from Sherry's to St. Thomas's church, to get herself over to Brooklyn and back.

Now of course if I was being a real gentleman—a truly simple ideal human being—I would have realized with great presence of mind at once that the thing for me to do with this poor lady, considering what was happening to her, was for me to step up to her as if she had dropped something, touch my hat, apologize and say to her "Pardon me, madam, you have dropped your *restfulness!*" Then I would hand it back to her—if I could—as if she had dropped her purse.

Of course her restfulness—her power of composing herself would have much more in it of value to her than her purse could hope to have, but she would thank me for handing back her purse—for telling her she had lost her purse, but if I had tried to tell her that in her hurry she had lost her head, that she was really block after block, down the Avenue, just throwing herself away, I would have been arrested.

I wouldn't want anyone to think I have always been like this—hardly a safe person to be allowed loose on the street because I may waylay people any minute and make a lunge of missionary spirit at them. It is only since I have been making a special study of coordination, and of how health and efficiency and charm in all normal persons necessarily turn on one's learning to take positions

one balances or falls into, instead of held or tense positions, that I have begun to be dangerous and belong to the suppressed classes. It is hard to have trained one's eye so that one keeps seeing all these things in people that must be so much harder for them to have to bear than they are for me to look at.

Naturally anyone can see how it is. I am becoming a dumb helpless shut-in even on the street. Day after day I go up and down in it cooped up in a perfect turmoil of wishing I could get people to see how they look.

If I had a *carte blanche* from the Creator and could begin tomorrow morning, as my regular job, going up and down the world getting people a little acquainted with themselves, I would divide my job into two parts. I would see to it at once that arrangements were made for providing everybody at a practicable price with two machines. The first machine would be a machine for letting people see how they look from the outside—a machine for letting people see themselves as others see them when they do things. The other machine would be a machine for getting people to notice how they feel inside when they do things—a machine for getting people to take in—take in body and soul, what is actually going on in them while they do things—a machine for knowing what one is about.

I would have these two machines (having a *carte-blanc* you see) made very small—about the size of a pea or like a pituitary gland, and made (like a pituitary gland) in two halves, with one's outside-looking machine in one half, and one's inside-looking machine in the other, so that a man could conveniently have them with him all the time and take a peek—an inside-outside peek at himself any minute as he would with a wrist watch.

The first thing that would happen on Fifth Avenue when these machines were all installed in people, I devoutly believe, would be this.

People would come out from a tea dance at The Plaza and *float down the Avenue*. There wouldn't be an effort anywhere in sight between Central Park and the arch at Washington Square! And all that would have happened would be that all the people one saw about one had been accurately informed by their inside-outside machines just exactly what they were about. The people, who came out from the dance in the Plaza for instance, after just experiencing the poised and floating feeling that people have and have to have in dancing, would have it fresh in their minds what human beings were intended to be like and would not forget it.

As anybody must see who knows about dancing, the floating feeling, that makes dancing at once the best exercise and the best rest there is, comes largely from the fact that one does and has to do, more balancing of the body in dancing than one does in walking. The essence of dancing is rhythm and rhythm is balance in motion.

Naturally it follows that any independent and free man who has learned in dancing how he likes the feeling of floating, insists on feeling as he likes to feel and as he has a right to feel when he walks. Naturally the best way to do this—the best way to make walking a good deal like dancing so that one is practically dancing as one goes about all the time, is for a man to train himself—train himself intensively, in hitting off the same degree of balancing in walking that he does in dancing. The reason is not far to seek why young women who are much too tired to walk a block, dance thirty miles in a night and why boys will all but go without meals to skate all day. The reason is that there is hardly a thing one can do in this world, that takes less strength and is more fun with a human body, than taking a free hold of it with a relaxed neck and then balancing it or floating it about.

The great majority of people one sees about one are wasting

half their strength every day, doing their walking, standing and sitting, and even their lying down, in ways which keep throwing their bodies out of balance instead of into balance. The reason that the average business man gets tired and practically sick in doing the very light physical work of sitting at a desk, is that he lets himself strain, lets himself hold in place and hold hard various parts of his body, instead of learning how to let them balance lightly or fall into place.

For the most part the average civilized man today is doing the same thing with his body that he does with coal when he throws away eighty-seven per cent of the motor value of coal. He is using thirteen per cent of the motor value of his body and letting eighty-seven per cent go. Because of the way he holds himself, it tires him to sit. Very often it tires him to sleep.

I have come to believe, as I face what our civilization is doing to hurry and drive people along, that our only chance of being a great or lasting civilization lies in our having all properly educated people, learn to balance themselves into things they do, and do them as brutes and angels do—in poise and at rest.

Only as fast as we really succeed in making arrangements for seeing ourselves inside and out, see what is going on in us, soul and body at the same time, so we can rebound from our delusions and correct the spiritual and physical strains in which we live, can we hope to be able to say we are living in what can be called a civilization. All real sport, all real religion and all true art in this world are based—like games of children—on the joy of the sense of balance and rhythm in what we do and what we think and what we feel, and until all our people have learned as a matter of course, in their daily standing and sitting and walking to balance their minds and

(Continued on page 34)

FLYING *with a* CAMERA

By Porter Adams

AVIATION offers greater opportunities to the amateur movie maker for action and pleasure than any other branch of human activity with which I am familiar. And, like that of aviation, the future of the amateur movie seems to me to be limitless. I believe that the two in years to come are destined, not only to add much to the comfort and happiness of human life, but to do much towards tightening the bonds of international understanding and good will.

Certainly the amateur movie maker is greatly in evidence in aviation circles. In the short time that I have had my own outfit I have obtained an excellent record of the best air events in the country, starting with the Curtiss Marine Trophy race in the Spring, the National Air races at Philadelphia, maneuvers of the Los Angeles, and concluding with the greatest aeroplane race in the world's history, the Schneider Cup race at Norfolk. Few reels in an amateur film library could be more thrilling than these records of intrepid birdmen.

The amateur movie camera itself has proved ideal for taking moving pictures from aeroplanes in flight. Its smaller size and lesser resistance to air pressure make it much easier to handle in an open cock-pit plan than professional machines. Similarly it is easier to manage, as best results are secured when the camera is held in the hand, thus eliminating the vibration which results when the camera is resting against the airplane structure. Steadiness is an essential factor. But care must be taken in looking through the finder to make sure that a strut, tail surface or other part of the aircraft do not cut out some of the desired picture.

The popularity of the amateur movie with the flying fraternity was humorously evidenced recently by the remark of a veteran news-reel camera man who was



Photograph by Underwood & Underwood

MAJOR DE BERNARDI, THE SCHNEIDER CUP RACE WINNER

standing in front of the hangars at Hampton Roads with Commander A. C. Read and myself, as we were taking pictures of the little red Italian monoplanes flashing by in the Schneider Cup race.

"The amateur movies must be raising the devil with bootlegging," he said. "Everyone seems to be spending the money for film that they used to spend for liquor."

Things may not be so good, or so bad, as this, but it is a certainty that the amateur movie camera has taken to the air with the flying machine.

When I bought my outfit, howfit, however, it was not without misgivings as to the probable result of my efforts, but the first roll I took was perhaps the best I ever secured. Nor has my pleasure in amateur cinematography been confined to aviation alone, for I have taken motorboat races, golf games, farm scenes and many other subjects, each of which can be reproduced any time, as the old automobile ads

used to say "by a mere twist of the wrist."

In addition to the personal enjoyment which I obtain from amateur movies, as president of the National Aeronautic Association I have had the pleasure of helping develop its film library of professional standard size aeronautic films, and with the cooperation of the Army Air Corps and the Bureau of Aeronautics of the Navy, the Association has been supplying its seventy odd chapters with films for meetings. The Association also has a remarkable five-reel professional standard film showing the progress of aeronautics from the early Wright flights to the present time, and I am having this reduced to sixteen millimeter size and providing an additional projector so that it will be possible for us to furnish film and projector complete to such chapters as have no facilities.

The amateur movie camera has not only taken to the sky, but it is daily bringing the far reaches of the air, where only the aviator ventures, to the very heart of America's homes.

OLDEST *of the* ARTS

A Genealogy for the Movies

By Carl L. Oswald

IT is generally assumed that the motion picture, and particularly motion picture acting, is a strictly modern development and, in every way, a new art.

I believe this assumption to be a fundamental error. It is true that motion picture acting, as we generally speak of it, has been brought into being through the mechanical development of the motion picture camera and projector by Jenkins and others, but the inventions on which the present massive structure of the motion picture industry is based simply serve as a new medium of expression for one of the oldest arts in the world, pantomime.

Pantomime, in the form of dances and historical pageants, constitutes the connecting link between the often mysterious social origin of ethnological groups and that later process in which the important events of tribe existence were recorded by rock-carvings and other primitive forms of writing.

It is true that much of the history of certain groups was compiled and transmitted by wandering minstrels under various names and in various guises. For example, it seems to be fairly well established that the "begats" of Genesis were originally transmitted from generation to generation through certain individuals in each group whose position was rather that of entertainer than historian. This sort of combined history and purely imaginative poetry never attained the prominence of recognition as a distinct art, although the troubadours of the Middle Ages were a recognized and often honored class.

On the other hand pantomime continued to flourish and indeed

Then



Photograph by Underwood and Underwood

WHEN MOVIES WERE YOUNG IN SIAM
Ruth Saint Denis and Ted Shawn Portray the Ancient Art

to grow during the Dark Ages when the comparatively infant art, the drama, dating from the height of power that was Greece, was totally submerged by the wave of bigotry and intolerance which engulfed the civilized world.

During this second period and up into the Renaissance, pantomime persisted in the form of religious pageants and "mystery plays," and it was not until long

after that the Greek form of spoken drama with its later modifications again appeared.

Even to this day the pantomime persists in practically undiluted form in such countries as Siam, where interminable pageants reviewing the history of the country are given.

Coming down to the present-day, pantomime in its original form survives and flourishes particularly through the efforts of

such gifted exponents as Pavlowa, Ruth St. Denis, Isadora Duncan and others, aided by the wonders of modern stagecraft and abetted by excellent music of our best composers, and gorgeous settings by our most gifted artists.

Why has pantomime persisted through the ages while other art forms have, almost without exception, prospered or failed and at times becoming almost extinct? The reason is simple. Pantomime, of all the arts, is the one which carries a direct appeal in action, expressing the basic emotions in a manner which levels the barriers of alien tongues and widely separated intellectual receptiveness.

The same applies with full force to the motion picture and it requires but a casual examination of pictures of ten years ago, as compared with those of today, to see that the trend has been, consciously or unconsciously, toward fewer and shorter subtitles. In fact a few pictures of which the most notable was "The Last Laugh" have been presented to the public without titles of any kind beyond the main title. Of the many criticisms of "The Last Laugh," both favorable and unfavorable, I do not recall one in which the charge of incoherence was made.

The motion picture, therefore, is not, as is constantly being stated, directly or indirectly, a new and decidedly brash arrival in the field of art, but is simply one of the oldest of the basic arts expressing itself through a new medium. For the majority of the modern practitioners of this art, through the medium of the motion picture, I hold no brief. They, in most cases, are the youngsters who, having had placed in their hands a new and powerful medium of artistic expression, capable of swaying the minds of millions, have frequently used this toy with abandon. But there is a brighter side. Examples of splendid direction, intelligent writing and capable acting are becoming more numerous each year and it is my belief that the proper recognition of the motion picture as a medium which requires its own literature will be

the final step in the attainment of a proper acceptance by its sister arts.

Mediocrity will always be a thorn in the side of motion picture pantomime as it is a detriment to all other arts, but it is no more fair to damn *The Big Parade* because of *Scarlet Sins* than it is to condemn *The Last Supper* because of some hideous daub dug up from an East Side paint shop.

The motion picture has grown. Now it must develop. It possesses both the oldest and the newest set of traditions of which any art can boast. Its appeal extends far beyond that of any other art and even encroaches on that of the press. The leaven of all art lies in the activities of its amateurs. The Little Theatre movement brings new ideas and a fresh viewpoint to the stage. Its importance lies rather in this fact than in the success or failure of any individual effort.

The Amateur Cinema League will bear a similar relation to the motion picture and the leaven of fresh viewpoint is bound to show results as the movement gathers headway.

The proponents of the motion picture have had a tendency to assume an attitude suspiciously like inferiority when they discuss their chosen art in its relation to the other arts. This attitude is apparently based on the assumption that the motion picture is the extremely youthful and incorrigible sister of the drama. As has been pointed out, the situation is quite the reverse, and now is the time for the motion picture to stand forth squarely on its merit as a universal medium of artistic expression in which are inherent potentialities quite beyond those of any other art and, possibly, equal to those of all the other arts combined.



TWENTIETH CENTURY PANTOMIME
Emil Jannings Enriches the Oldest Art in the "Last Laugh"

The Great Yonkers JEWEL ROBBERY

An Amateur Scenario

By Jerome Beatty

WE'RE all set to go into motion picture production when the grass gets green in Yonkers—which might also do for the title of a ballad.

We've used reel after reel of film for desultory shots of our children, the neighbors' children, visiting relatives, beach scenes, back yard scenes, dogs, cats and Shetland ponies and now we're ready to step forward and make a movie show.

This movie show is going to include in its cast a number of the children, dogs and cats in the neighborhood, a dozen or more of our friends and goodness knows who or what else. We're going to try to get it on five hundred feet of film and hope to hold the production cost, including titles and cutting, to \$50.

The story is called "The Great Yonkers Jewel Robbery" and it is offered freely to all who want to try it. When you shoot it, use the name of your own town instead of Yonkers—this in fairness to Yonkers. One jewel robbery of this kind is all it should be asked to stand for.

We have tried to concoct a simple comedy that can be shot in one day and we're going to make a party out of it. The story goes back to the sure-fire "chase" idea, which was the basis of early motion pictures, and has combined with it the "U. S. Cavalry to the rescue" motif which also is not original with this writer.

Since the members of the cast will be the most important persons in the audiences to whom we exhibit the picture, we shall emphasize personalities and use close-ups wherever possible.

We shall gather the crowd together at breakfast some Sunday. There we shall outline the story and explain the types necessary for the leading characters and they will be selected by secret ballot so that, if he sees fit, each

one can vote for himself for a star part.

The director and photographer will be selected by the man who is paying the bill. No voting on that. If we're lucky we'll shoot it all in a day.

THE GREAT YONKERS JEWEL ROBBERY.

SYNOPSIS

Mrs. Jones wears her jewels morning, night and noon, in spite of her husband's protest. He determines to teach her a lesson.

Jones returns from the office early one afternoon, while Mrs. Jones is giving a children's party in her yard. He steals into the garage, dons overalls and mask and dashes out to rob his wife. She faints. In the excitement Jones bumps against a baby carriage in which is his baby, and it starts rolling down a hill, into the street and far away. He follows to catch it, the crowd after him.

A boy who has seen Jones in the garage tells Mrs. Jones when she regains consciousness, that it was her husband who tried to rob her. She is furious.

Mike McLuke, a robber arrives on the scene, sees an opportunity, dons a mask and asks Mrs. Jones for her jewels. She thinks it is Jones and slaps him and tears off the mask, disclosing a real robber. They battle.

Jones recovers the baby carriage after many narrow escapes and returns in the nick of time to save Mrs. Jones and capture the robber.

Scenes: A house with a large sunny yard and garage. There should be a slope toward the street from the yard. If the runway to the garage slopes to the street this will be ideal.

Any streets that are handy. Use side streets so you won't collect a crowd.

Properties: Necklace, diamond

rings and other jewels for Mrs. Jones.

Overalls and caps, somewhat alike for Jones and Mike. Handkerchiefs for masks.

Baby carriage, baby, and big doll to double for baby.

Two or three automobiles.

Toy pistol for Jones.

Newspaper.

Eccentric clothes for makeup of grown-ups. Old silk hats, frock coats, gowns ten years old, aprons, sunbonnets. Borrow from the neighbors all you can get.

Characters: Mrs. Jones: young, athletic. Her "big scene" is her fight with Mike. She must put up a good rough and tumble battle for her jewels.

Jones: just another husband.

Mike McLuke: a tramp. As tough looking as make-up will permit. Dirty face. Uncombed hair.

Jimmy: a boy about seven years old. He is the one who tells on Jones.

Eccentrics: For the chase after the baby carriage. Dress up the men and women in the old fashioned clothes.

Suggestions: The fewer people in the cast, the less film you will use. It is for you to decide the size of your party.

Except in the first scenes of the children at the party, the story should be played in absolute seriousness. A smile will ruin a scene. Warn your actors not to smile and not to look into the camera. When the director sees an actor smile or look into the camera he should stop the photographer and re-take the scene.

Get plenty of light on each face. Wherever possible don't let the actors wear hats.

Don't follow the scenario line for line. Work out each scene in rehearsals, watching through the finder of the camera so you'll know just how close you can get to include all the action.

The scene of the first hold-up and the starting of the baby carriage probably will have to be changed to fit the layout of your yard, garage and slope. Don't try to act as both director and photographer. There's enough work for both. The picture:

MAIN TITLE THE GREAT YONKERS JEWEL ROBBERY

By Jerome Beatty

Directed by

Photographed by

Cast of Characters

Title 1:

Mrs. Jones..... (Give name)

Mr. Jones..... "

Mike McLuke..... "

Jimmy "

(List every one else in the picture, giving them a character name. Don't leave out anybody)

Title 2: THE JONESSES WERE A COUPLE OF DARN FOOLS. WHICH IS A GOOD THING. OTHERWISE THERE WOULD BE NO STORY.

Scene 1: Long shot of Jones home, showing entire house and yard. Baby carriage on porch. There is a morning paper on the steps in the sunshine. Jones and Mrs. Jones come out the front door. Jones is waiving his arms in argument. Mrs. Jones is calm. They walk into sunshine beside newspaper. (Hold position)

Scene 2: Full length Jones and Mrs. Jones, showing paper at their feet. Jones points to pearl necklace she wears. Talking. He pounds fist in palm of hand. He stoops and takes paper. (Hold position)

Scene 3: Close up. Head and shoulders Mrs. Jones. She is looking down at Jones, who is out of picture, telling him she knows better. He rises, coming into picture. Top of newspaper shows. He is angry. Points to paper. She, unmoved, toys with necklace. Many diamond rings on her hand. He speaks.

Title 3: "AND HERE'S STILL ANOTHER DAYLIGHT JEWEL ROBBERY BY MIKE MCLUKE. LET ME PUT THOSE THINGS IN THE VAULT."

He finishes title. Mrs. Jones stubbornly shakes her head.

Jones gives up. Kisses her perfunctorily and starts away.

Scene 4: Back of Mrs. Jones. Show back of her head and necklace and over her shoulder we see Jones walk toward street slapping newspaper against a leg in irritation. She reaches back and toys with necklace with hand covered with diamond rings.

Scene 5: In front of Mrs. Jones. Head and shoulders. She calls to husband, smiling.

Scene 6: Back of Jones. Close up. He stops and turns. Scowling.

Scene 7: Close up, Mrs. Jones. She places two jeweled hands on her lips. Holds them for a moment. Then throws him a kiss.

Scene 8: Close up. Jones says "Bah!" Gives wave of derision and turns and walks away.

Title 4: THAT AFTERNOON MRS. JONES GAVE A PARTY.

Scene 9: Long shot taking in entire lawn with children, pets, mothers and Mrs. Jones. Get an artistic grouping of all the characters. Leave out, of course, the eccentrics who are to appear later in chase. Mrs. Jones is in sports clothes but wearing jewels. Her baby is in a carriage near, and pointed toward a slope that leads down to the street. The carriage has the hood up.

Scene 10: Shot close as possible, showing Mrs. Jones and mothers drinking tea near baby carriage. Mrs. Jones touches necklace and speaks.

Title 5: "JOHN IS AFRAID OF ROBBERS. ISN'T HE SILLY?"

Scene 11: Close shot head and shoulders Mrs. Jones as she finishes title.

Scene 12: Close shot two mothers who indicate that he certainly is.

Scenes Ad Lib: Now use your own ingenuity. Here you should get in a close shot of every person at the party. Don't make any shot that is just a picture. Have everybody doing something. Have one child demonstrating a mechanical doll which frightens a cat. Let one child be eating too much cake. Let a couple of kids be scrapping. Get a good shot of Mrs. Jones playing with her baby in the buggy—

an intimate shot, showing that it is *her* baby.

Scene 13: Some of the mothers, including Mrs. Jones, are grouped together. One is telling a spicy bit of gossip with many gestures. Get their heads as close together as possible. Pan around from one to another. They're smiling and wide eyed. It is hot stuff.

Scene 14: Shoot past them to Jimmy who is approaching quietly.

Scene 15: Close shot of Jimmy who drops to hands and knees and crawls back of chair opposite woman who is telling story.

Scene 16: Back to women who are listening eagerly.

Scene 17: Close up. Woman telling gossip looks down. Stops suddenly. Claps hands over her mouth. Is horrified.

Scene 18: Shot of all women. They notice gossip teller. Look down.

Scene 19: Close up of Jimmy. Peeking from behind chair. Grinning.

Scene 20: Longer shot. He jumps up and runs.

Scene 21: Pan around faces of all women. They're looking from one to the other, horrified, mouths opened. Jimmy evidently heard something he shouldn't. One speaks.

Title 6: "IF HE EVER TELLS HIS MOTHER WHAT WE SAID ABOUT HER!"

(If you want to save footage eliminate the foregoing episode —Scenes 13 to 21.)

Title 7: TO TEACH HIS WIFE A LESSON.

Scene 22: In front of Jones' house. Choose a location that cannot be seen from the party. Jones steals up the walk and back to the garage. Let him walk up to the camera into a close-up so we see who he is and that he is on a secret mission, then away to the garage.

Scene 23: Inside garage. Jones gets overalls and cap. Be sure light is good.

Scene 24: Jones steals around behind garage and starts to don overalls. (Take enough footage to supply scene 26).

Scene 25: Close shot Jimmy who is hiding behind tree or brush. He peeks out wondering what it is all about.

Scene 26: Jones is donning overalls.

Title 8: MIKE McLUKE LOOKS FOR BUSINESS.

Scene 27: The side of the party opposite the garage. Mike peers out from behind a tree or house. He is dressed in overalls.

Scene 28: Long shot of party, garage in background, as seen by Mike.

Scene 29: Close up of Mike's face. He peers, licking lips with anticipation at—

Scene 30: Close up Mrs. Jones' necklace as she fingers it with jeweled fingers.

Scene 31: Jones is dressed in overalls. Full length shot. He takes out handkerchief.

Scene 32: Close up Jones face as he ties handkerchief around lower part. He looks around, looks on ground—

Scene 33: Close shot toy pistol lying on ground.

Scene 34: Full length. He picks up pistol. Takes long breath. Starts.

Scene 35: Long shot from Mike's point of view. Jones comes running out from behind garage waving pistol. Children run to their mothers. Women in center of panic stricken group. They are near baby carriage. Jones goes toward them, pointing pistol.

Scene 36: Jimmy comes out of hiding place. Stands up. Looks Scratches head. Screws up face. Can't understand what the dickens it is all about.

Scene 37: Close-up Mike. He is puzzled. Says "Well I'm a son-of-a-gun!" Somebody is stealing his stuff.

Scene 38: Medium shot of Jones approaching group. Goes up to Mrs. Jones. He is near baby carriage. He demands jewels. She is in panic.

Scene 39: Shot close as possible showing Jones standing beside baby carriage, and Mrs. Jones. She holds tight to necklace. He flourishes gun and demands jewels.

Scene 40: Close shot Mike. Disgusted. Speaks.

Title 9: "HE'S A DISGRACE TO THE PROFESSION!"

Scene 41: Mike finishes title.

Scene 42: Close shot two or three women terror stricken.

Scene 43: Close shot little girl. Her dog or cat is near her. Also a box. She grimly puts animal under box, sits on it and dares the robber to take it.

Scene 44: Fairly close shot showing Jones' hip touching baby carriage, moving it slightly. Shot from front of carriage, showing baby inside. Baby should be smiling and playing.

Scene 45: Jones reaches for jewels. Mrs. Jones pushes him.

Scene 46: Back of baby carriage. Show Jones bump into carriage and it starts down hill. (Take out the baby and put it in a safe place before shooting scene. Substitute doll.)

Scene 47: Jones still reaching for jewels. Nobody knows baby carriage has started.

Scene 48: Close up. Woman screams, turns head. She has seen baby carriage.

Scene 49: Carriage is rolling down toward street. Autos are passing.

Scene 50: Medium shot. Jones sees carriage. Drops pistol. Starts after carriage. Everybody follows except Mrs. Jones, who starts to faint.

Scene 51: Mrs. Jones collapses.

Scene 52: Long shot past Mrs. Jones. Jimmy comes running up. Picks up pistol.

Scene 53: Long shot. In the street below the house. The baby carriage is rolling down the street toward the camera and the crowd, led by Jones, follows. Let crowd rush past the camera. (The rolling of the carriage can be accomplished by a good push just before the camera starts. The street scenes that follow need not necessarily be shot on a sloping street but an attempt should be made to keep the carriage moving at a good rate of speed in all shots. A black or grey thread attached to the carriage and pulled by someone out of camera range may be necessary in some shots.)

Scene 54: Close up baby in carriage, clapping hands. Having great time. (Shoot this from side of moving open automobile on level pavement. Carriage runs alongside car. Be sure there is plenty of light on baby's face. Have someone

push the carriage. Have baby far enough forward in carriage so you won't pick up legs of person pushing it. Rehearse this, looking through finder in camera, until you get it right. Shoot enough of this for three or four close-ups to be cut in succeeding scenes. Run carriage as fast as is safe. Be very careful. Don't kill any babies).

Scene 55: Shot from back of a moving car of crowd, Jones in lead, running toward camera. Jones tears the handkerchief off his face.

Scene 56: One of your eccentrics on sidewalk. (He might be wearing silk hat and old suit) Another eccentric runs up. (Might be woman in Mother Hubbard, with corncob pipe and carrying cane.) She points to chase. He is deaf.

Scene 57: Close up two heads as she yells into his ear. He can't understand.

Scene 58: Longer shot. She knocks off his silk hat with cane and turns to join chase. He picks up hat and follows.

Scene 59: Policeman on beat. (Use your regular cop) An eccentric runs up to him and says.

Title 10: "ROBBER STOLE JEWELS—KIDNAPPED BABY!"

Scene 60: They run after crowd.

Scene 61: Mrs. Jones has regained consciousness. Jimmy is talking to her, excitedly. Pointing to garage. Showing pistol. Telling about Jones. She is furious. Says "are you sure?" He says he is.

Scene 62: Mike McLuke, with a handkerchief over the lower part of his face starts across the yard toward Mrs. Jones.

Scene 63: Jimmy and Mrs. Jones. Jimmy sees him. Says, "There he is now." Mrs. Jones rises in her anger, thinking this is her husband.

Scene 64: Mike comes into scene. Says "Give me them jewels". Mrs. Jones gives him a terrific slap. Follows it up with another. Then tears off his mask.

Scene 65: Close up Mrs. Jones' hand carrying mask. Shoot this against her skirt. Hand comes down into scene as she tears off mask. She holds it tight. Then

(Continued on page 35)

~ ~ S W A P S ~ ~

Amateur Film Loan Exchange

HAVE YOU LISTED YOUR FILMS?

The Amateur Cinema League is rapidly building up a Library File of amateur films, which their owners will be willing to lend to other League members when a system has been worked out which will insure safe transportation and return of these valuable records.

Help the League to build this record of available material, which promises to be an invaluable addition to the possibilities of the amateur cinema. Send in a film list. Note the name or description of each film. Indicate the footage and number of reels. Specify the width of the film in millimeters. These facts will give a workable listing. Address the editor of *Amateur Movie Makers*. Let us make this record of amateur cinematography one of the world's great film libraries.

Among the new films to be listed are:

NAME: Charles E. Bedaux.

ADDRESS: 17 Battery Place,
New York City.

*Harpooning Trip on the West
Coast of Florida.*

Bull Fight and Andalusian Life.

NAME: Film Mutual Benefit
Bureau.

ADDRESS: Miss Sophie K.
Smith, Executive Secretary, 4
W. 40th St., New York City.
35 mm.

Sled Dog Days—New England
Sled Dog Race, February 1926,
North Conway, N. H. Two
reels.

The Trail of the Pioneer—Scenic
of pioneers in Kentucky Moun-
tains. Two or four reels.

*The Flag That Went Down Fly-
ing*—Story of presentation of
flag to Captain Paul Jones,
prior to his sailing for France
on the Ranger. Two reels.

NAME: Wm. F. Collins.

ADDRESS: 904 Test Bldg., In-
dianapolis, Ind.

Deep Sea Fishing in Nova Scotia
—Three reels, 1,200 feet.

NAME: H. S. Shagren.

ADDRESS: 1384 W. 6th St.,
Cleveland, Ohio.

Novelty Film consisting of back-
yard magic by three children:
performances of Marionettes
or puppets; some slight of hand
with animated shadows and
shadows and moving titles. One
reel, 400 feet.

*Toned or Colored Scenes of Nia-
gara Falls, parks and boule-*

wards of Cleveland, the Zoo,
beach scenes, etc.; of special in-
terest to fans who like to do
afterwork on their films. One
reel, 400 feet.

NAME: H. G. Simpson.

ADDRESS: 215 Security Bldg.,
Pasadena, Cal.

Pasadena to Victoria, B. C.—
Showing Columbia Highway,
Mt. Hood Loop, Redwood
Highway, etc. Two reels, 800
feet.

Big Bear Lake—400 feet.

*Tournament of Roses, Old Mis-
sions, etc.*

NAME: James R. Cameron.

ADDRESS: Manhattan Beach.
Forty 400-foot reels covering
England, Scotland, Paris, Os-
tend, War Front in 1925-6,
Holland, Italy, Germany,
Switzerland, Norway. Detailed
list later.

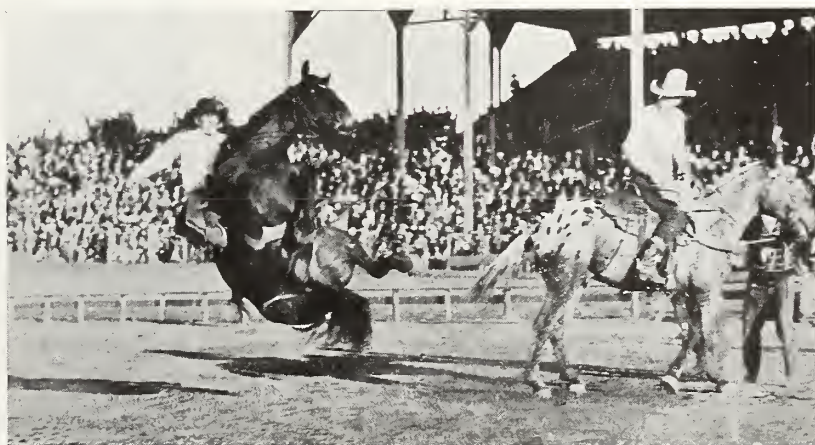
NAME: Talbot Field.

ADDRESS: Hope, Ark.
Watermelon Festival.

NAME: Floyd Dennis.

ADDRESS: 516 Ash St., Pen-
dleton, Ore.

Famous Pendleton Roundup—
Indians, cow-girls, roping, bull-
dogging, etc. Three reels.



SCENE FROM THE "PENDLETON ROUNDUP" SWAP



Gillette

WHITE MOVIES



Underwood & Underwood

*The Amateur Movie
Maker Records Winter
Thrills As Cooling
Reminders For Hot
Summer Days. ~ ~*



Gillette

THE CLINIC

Conducted by Dr. Kinema

Doctor Kinema is the amateur consultant of *Amateur Movie Makers*. The doctor will discuss problems in amateur cinematography that many of us meet constantly in our adventures in picture making. The doctor has made two requests of our readers: first, that they forward plenty of questions; second, that wherever possible, they send with those questions what they believe to be the correct answers. He does not want to fill the Clinic with his own ideas. Therefore, he invites all members of the amateur cinema league and all readers of *Amateur Movie Makers* to make contributions to his department. Please send in questions, answers and discussions to Doctor Kinema, care *Amateur Movie Makers*, 105 West Fortieth Street, New York City.

Apologia

THE well equipped hospital has its clinics, and so has our magazine. But in the hospital the clinics must not be allowed to crowd out the operating room, the patients' wards, or the other indispensable service agencies. So in *Amateur Movie Makers* the Clinic must not crowd out the editorials, the articles designed to show you how to have more fun and receive greater benefit from your amateur equipment, and the other service and entertainment features of the magazine. Wherefore only a part of the valuable material received from our members this month could be used. From those whose questions have been deferred we beg patience, and hope that they will join in our pleasure at the fact that the Clinic seems to be fulfilling our ideal of unselfish service to the amateur cinematographers of America.

DR. KINEMA.

Progress

THE growth of home motion picture making in 1926 is indicated by the following statement and forecast of 1927 by L. B. Jones, vice presi-

dent of the Eastman Kodak Company.

Amateur motion picture makers throughout the world consumed 8,000 miles of 16 m.m. film in 1926. This is the equivalent of 20,000 miles of standard professional film.

"To secure a more graphic visualization of this film footage it would take one of the portable home projectors working continuously night and day a little more than three years to screen all these pictures.

"With 40 individual frames of these little pictures to the foot amateur cameras clicked off the stupendous total of 1,700,000,000 different pictures during the year.

"The great majority of amateur films comprise the most virile cross section record of family life that has heretofore ever been secured and provided in thousands of instances pictures which are now regarded as priceless by many a fond parent.

"During 1926 approximately 35,000 motion picture cameras were sold by all manufacturers. Considering the great momentum which this business at-

tained in 1926, and with additional amateur movie cameras in use this year, it is believed that 1927 will see a doubling of footage of amateur movie film."

Scenarios

AMATEUR movie makers are getting excited about scenarios. The photoplay ambition has struck them and they have seen the excellent results obtained in the Oranges, New Haven and San Diego by groups of amateurs who have produced photoplays from start to finish. They realize that the little cinema is a reality.

Home movie makers are getting gregarious and they are getting to know each other through the Amateur Cinema League. The League gets letters daily that express delight at this mutual acquaintance. The solitary filmer wants to branch out and to get a group to work on a group production. This is sound and excellent.

Hence the urge for scenarios. Who has one or more suitable for amateur production? *Amateur Movie Makers* wants to continue to respond to the genuine need for scenarios by publishing the best ones that can be secured. And the League wants to have on record a list of available scenarios which members will be willing to lend to each other.

Typical of the inquiries which are coming to us on this subject is that of Ray Ham, 622 North Division Street, Appleton, Wisconsin. He writes, "could you help me get a few scenarios that would not require many actors and could be taken in this section of the country?"

Write *Amateur Movie Makers* brief summaries of scenarios which you may have written or secured for amateur production, and if possible send a copy of the complete scenario.

—J. B. C.

An Indoor Stunt

WHILE artificial lighting equipment for the amateur cinematographer is now available, a stunt has been brought to my attention which will interest the owners of Cine-Kodaks Model A, f.1.9 and Kodascope Model A, 220 W. Fully timed portraits (head and shoulders) have been made indoors at night, using the light from the 200 Watt Lamp of the Kodascope, with the Cine-Kodak lens at its largest aperture—f.1.9.

The picture reproduced is a "still," made at the same time that the "animated" portrait of the young lady was taken with the movie camera. It shows the relative brightness of the image to that of the projected "movie" images on the home screen. The exposure given to secure the "still" was approximately the same as that which the individual "frames" in the several feet of movie film received.

The Kodascope was set on a table and raised about a foot higher than the head of the "subject," by placing a box under it. The light was *not* projected through the Kodascope lens, as it would then have been a focused light, and, in order to properly illuminate the head, it would have had to be so far away that the intensity of light would have been considerably lessened. The lamp house of the Kodascope was, therefore, swung back as far as it would go and

fastened in position with a piece of wire. The beam of concentrated light from the 200 Watt lamp then came only through the little condensing lens, which is a part of the optical system of the Kodascope. The light, just covering the head and shoulders of the subject, brought it to three feet from her.

To get a pleasing portrait lighting, the Kodascope was tilted by placing a book beneath one side of it. The light was thus directed to the face at an angle, giving shadows that extended slightly downward rather than straight to the side.

The movie camera was four feet from the subject and the f.1.9 lens was used at its widest opening. To get some "action" in this close-up, the young lady conversed with the photographer who directed her to move her head slowly from profile to full face position. The result was a few feet of intimate and charming portraiture.

The amperage control knob on the rheostat of the Kodascope was at a point that brought the needle indicator to 4 on the ammeter. A more brilliant light can be secured by "stepping up" the amperage but the manufacturers advise against this as such a practice reduces the length of life of the lamp.

The Kodascope light can be similarly used in the daytime in conjunction with the window light. Placing it farther away, it will illuminate the shadow side of a subject or can be manipulated to give "line" or backlighting such as is used so effectively in professional movies.

—K. W. WILLIAMS

Vignettters Again

IN reply to the discussion of iris vignettters in the January issue of *Amateur Movie Makers* under the Clinic head of "Wanted," the following statement has been received, and is published in the interest of complete fairness and in the desire to place before amateurs all of the information available.

"While the average Iris will give maximum results when operated on a tripod mounted camera, the Bell & Howell Iris Vignetter has been designed to obviate this, since the Filmo Camera is basically designed to operate without a tripod.

"By holding the camera in the right hand, it can be operated without the use of the left hand at all. The thumb and first finger of the left hand can then be pressed against the front of the camera or placed around the base of the vignetter if more convenient. Whichever is done, the left hand can then press the camera in against the forehead, which then steadies the camera. The little handle of the Bell & Howell Iris Vignetter can be screwed in one of the four holes provided so that it will come in any position convenient to the little finger of the left hand to operate it. This will permit moving the lever of the iris slowly and evenly until entirely closed and the "fade in" is accomplished. The "fade out" is secured in the same manner, except by reversal of this operation.

H. H. ROEMER.

The Amateur Invents

THE prophecy has frequently been made in these columns by our contributors that the advent of the amateur would bring new developments to every branch of cinematography. A striking example of the truth of this forecast is found in the story of A. C. Hayden, the newest life member of the Amateur Cinema League.

A successful manufacturer of Brockton, Mass., Mr. Hayden became interested in amateur cinematography about a year and a half ago. Having purchased the best equipment available, Mr. Hayden soon felt a need for various devices, to simplify operation and increase the fun of his hobby, which he was unable to find on the market. So, being of an inventive genius, he set about to design and create them himself, his factory being equipped to make mechanical goods.

Among the ingenious refinements which he evolved was a



A KODASCOPE PORTRAIT"

portable folding stand for his screen. Then he designed a stand for the projector with adjusting screws so that the picture could be centered on the screen, both side wise and up and down. Not satisfied with this he felt he wanted a case for his reels and also a table to work from. He therefore built a humidor case with a thick piece of felt in the bottom, which, when moistened would keep the films in condition for a month or more. This he attached to the projector stand, and the top of it served as the desired work table.

Next he worked out a reel that holds the loose ends of any length of film. A little later he contrived a small table tripod with a panoraming attachment, which he has found takes the element of chance out of panoraming, and has produced perfect pictures for him.

To complete this proof of far-sighted prophecy it is only necessary to add that, after Mr. Hayden had taken his equipment to homes of various friends and to clubs and meetings, he received so many favorable comments and so many expressions of desire from other amateur cinematographers for similar devices, that he has devoted a part of his factory to manufacturing these inventions for other amateur cinema fans.

While this is the first story we have published of the development of practical equipment from the amateur bias, the logic of the situation is so obvious that *Amateur Movie Makers* feels no hesitation in repeating the forecast even more emphatically that the amateur is going to be a big factor in the furtherance of every phase of cinematography.

The Newest Thrill

OUTSTANDING among the latest technical projection developments of the moving picture field is the "magnascope" which is now bringing one of the

biggest thrills in the history of screening to the spectators of "Old Ironsides" at the Rivoli Theatre in New York.

To quote Frank Vreeland in the Evening Telegram, "Just as the Constitution surges into view, the screen suddenly expands and the towering, majestic frigate, expanded to gigantic size, seems bearing right down upon the spectators and ready to pour itself into their laps."

The standard screen of the theatre, on which most of the picture



THROUGH THE MAGNASCOPE

is shown, is only twelve by eighteen feet. Just before the magnascope is employed, the curtains are drawn back to reveal a screen thirty by forty-nine feet. The film is then projected on this enormous surface by means of the magnascope attachment, with crashing dramatic effect. The exact nature of the device has not been made public, but *Amateur Movie Makers'* experts say that the basic principle is the use of a wide angled lens in the projection.

In that still unmapped territory of the colored home film, moving pictures by radio, and other re-

finements, there will probably be home magnascopes, whereby kitty can be converted into a springing tiger, and Jimmy's scooter into a "Century" locomotive.

Lighting

EXACT methods for assuring well timed motion pictures indoors were recently demonstrated at the first indoor moving picture lighting show reported in this country, held in New York City through the co-operation of the Eastman Kodak Stores and the Kirbylite makers.

The set up demonstrated for taking two or more subjects, consisted of two lights, one on each side of the actors, the first eight feet away and the other six, each tilted down at an angle of forty-five degrees. The closer supplied concentrated lighting, and the other subdued the shadows and showed facial contours to good advantage. Silver screens were used as reflectors. The camera was set between and back of the lights at eight feet with the diaphragm set at F.4.

For photographing a single figure the set up consisted of one light at an angle of forty-five degrees, set five feet from the sitter, and at a height twelve inches above the sitter's head. The silver screen reflector was held directly opposite the light and at the sides of the subject's face so as to illuminate the shadow side. The camera, set at F. 3.5, was placed six feet from the subject.

The pictures taken, with amateur visitors as actors, were later shown, and the quality was reported to be exceedingly good. Experimental variations of these arrangements can of course be made, but, with the above grouping, success is assured, it was declared.

—S. W. K.

"ROOM MATES" A

The Story of the First C

By Howard

THE universities of America have definitely entered the amateur motion picture production field with the filming, now in progress, of a complete amateur photoplay by the students of Colgate University at Hamilton, New York. Other universities will undoubtedly soon follow Colgate's lead, and the day does not appear to be far off when undergraduate movies will gain fame and popularity.

The original conception of this first "Colgate Classic" was brought about by the desire to create a closer bond between the University and its alumni. Since only a minority can return to the scenes of their college days, the moving picture held forth the alluring possibility of taking the university to the alumni. This solution was for a long time thought to be out of the question, as no one at Colgate had ever had any experience with motion picture production. Then recently, the secretary of the Alumni Corporation, Mr. R. E. Brooks, was informed of the possibilities of amateur motion pictures. Students were located in the university who were experienced in this wonderful new development in cinematography. At last it was felt that the magic carpet of fildom could be brought to Colgate to bridge the continents and erase the years, which now separate its graduates from their Alma Mater.

Production decided upon, the first plan was to produce a one-reel picture, showing the important news event of the year, such as Alumni Day, the Colgate-Syracuse football game, and other happenings which form a part of old Colgate tradition. Arrangements were soon made and the newsreel was started. It included views of several new buildings which the University has recently added, with spliced-in close-ups of the old "profs" whose faces, familiar to thousands of former students, would recall old times more vividly than any description. When half finished we came to the realization that this would not provide a whole evening's entertainment.

Of course there were the film libraries to fall back upon in an emergency. A good comedy or perhaps a short drama could be obtained, but such interest and enthusiasm had been awakened among the students that we decided to film a photoplay ourselves, to go with the other reel. Then our troubles began.

First came the scenario. A few tried to write something suitable, but the idea was new and they had no conception of what was needed. No one was found who even knew what a scenario was like, but all were willing to learn, so, after picking a plot suitable to the conditions a scenario was evolved for this play which will serve as a basis for Colgate students in future years.

This done, a director had to be found. Professor R. F. Speirs, of the English Department, had done all of the dramatic direction for Colgate stage productions so, with intensive study of the difference between stage and movie production, he soon became proficient as a movie director.

And then the cast. Certainly, from all those who wanted to be in the picture, we had no difficulty in picking someone for each part! The principal hardship was to choose between the many who would have been good for the parts but who came in numbers too large for us to use. At last the cast was decided upon.

Finally came the actual filming. The first location was on a mountain about a mile from the campus and after getting test scenes several days in advance, and, finding them very good, the cast started with confidence for the scene of the "initial performance. Announcements of scenes requiring several hundred students brought out nearly the whole student body, eager to "get in the movies."

The production is not yet completed, at this writing, but will be finished and shown for the first time on February 8th.



ON I



THE GALLERY

COLGATE CLASSIC"

lege Photoplay Production

Richardson

at a banquet of the Alumni Corporation in the Commodore Hotel, New York City. This "grand premiere" will come only one month after plans were first made for the picture. The short time, of course, made the work more difficult. Several times it was necessary to wait for good weather, and, other times, for the sun to reach the proper angle. The plot also had to be moulded to suit conditions. Final touches to be given the film will include making titles, and tinting or toning

the film. Night scenes, taken in daylight, will be tinted in methylene blue to give the proper effect, and snow scenes will be colored with an iron tone which brings out the shadows in a light blue with pleasing softness. Fireside scenes will be done in amber and each type of scenes will have its own appropriate tint.

The titles will be made by projecting one frame from the positive film onto bromide paper to make a negative enlargement. When black printing

is put on this enlargement, and photographed with a movie camera, the film will be developed negatively, giving a positive picture with a title of white letters. All these titles will eventually be made at the university, although at present the equipment does not facilitate proper handling. The film will therefore be completed at the laboratories of the Eastman Kodak Company in Rochester, New York.

The plot of "Room Mates" concerns two friends, Phil Whitmore and Robert Shaw. The opening scene shows the log cabin in Canada where they are spending their vacation. The action reveals the character of the two boys. Bob is carefree and thinks of nothing but having a good time. Phil, on the contrary, is very practical and conscientious.

After the farewell scenes at home, the boys are shown arriving at Colgate. Their first experience is a tour of the

campus which brings in all the old landmarks, famous in Colgate tradition, the new sites and recent additions.

Back in their rooms the boys unpack. Bob sees a girl's photograph, belonging to Phil, which interests him. Phil will not tell him who it is, to tease him. Later action shows that the girl is often in Bob's mind.

Little incidents continue to show the difference between the two boys. Phil is studious and interested in getting an education. Bob thinks only of pleasure.

It is not until his Junior year that Bob meets the girl of the photograph. On a skating party, she, Helen Brown, and Phil have a quarrel and separate. Bob, seeing an opportunity, introduces himself. It is he who sees her off on the evening train. The two roommates quarrel when Bob returns to their room, but the incident is soon forgotten.

At the end of the Senior year Bob is shown to have few friends and a record of wasted opportunity. Phil, in contrast, is well educated, liked by all, and leading the friendly rivalry for Helen's hand.

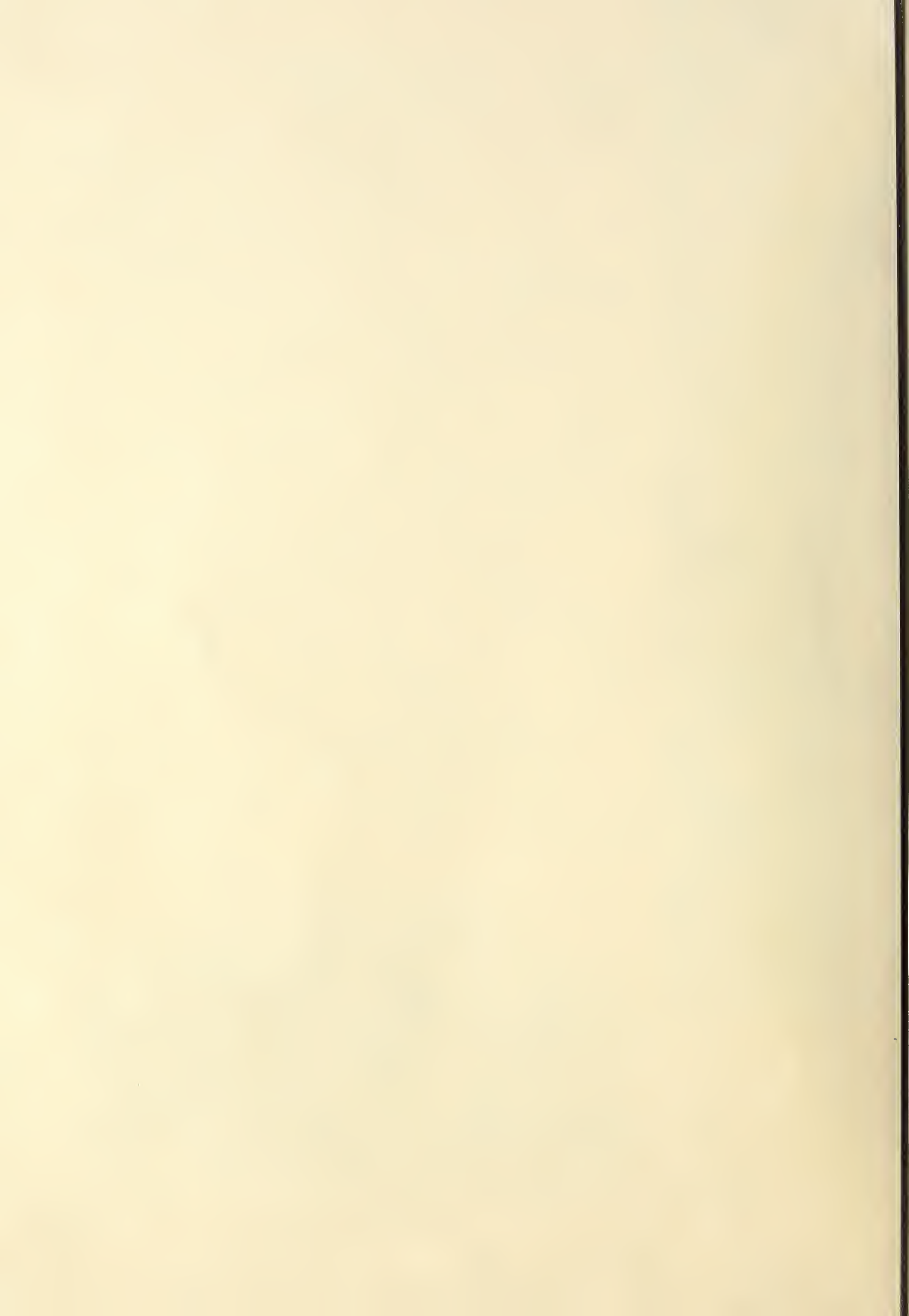
Their return home is significant. Phil is forgotten in his home town and no one meets him. Bob, who has graduated with honors, is greeted by his mother and father and the girl he has admired for so long. Then, skipping a few weeks, Bob is seen in his new offices, where he has a fine position, and, when Helen comes to visit him there, the clinch and fade-out are practically unavoidable.

The principal parts of the picture will be taken by Richard B. Mason of Miami, Fla., John B. Roll of Springfield, N. J., and Beatrice A. Mosher of Hamilton, N. Y.

As a result of the fun and the training secured in taking this first picture it has been decided to make the filming of a photoplay an annual activity of Masque and Triangle, the Colgate dramatic club, and with the practical experience of producing "Room Mates," and some additional instruction, a close approach to professional standards may be expected for the production of the next "Colgate Classic."



REHEARSAL



"ROOM MATES" A "COLGATE CLASSIC"

The Story of the First College Photoplay Production

By Howard E. Richardson

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Production decided upon, the first plan was to produce a one-reel picture, showing the important news event of the year, such as Alumni Day, the Colgate-Syracuse football game, and other happenings which form a part of old Colgate tradition. Arrangements were soon made and the newsreel was started. It included views of several new buildings which the University has recently added, with spliced-in close-ups of the old "profs" whose faces, familiar to thousands of former students, would recall old times more vividly than any description. When half finished we came to the realization that this would not provide a whole evening's entertainment.

Of course there were the film libraries to fall back upon in an emergency. A good comedy or perhaps a short drama could be obtained, but such interest and enthusiasm had been awakened among the students that we decided to film a photoplay ourselves, to go with the other reel. Then our troubles began.

First came the scenario. A few tried to write something suitable, but the idea was new and they had no conception of what was needed. No one was found who even knew what a scenario was like, but all were willing to learn, so, after picking a plot suitable to the conditions a scenario was evolved for this play which will serve as a basis for Colgate students in future years.

This done, a director had to be found. Professor R. F. Speirs, of the English Department, had done all of the dramatic direction for Colgate stage productions so, with intensive study of the difference between stage and movie production, he soon became proficient as a movie director. And then the cast. Certainly, from all those who wanted to be in the picture, we had no difficulty in picking someone for each part! The principal hardship was to choose between the many who would have been good for the parts but who came in numbers too large for us to use. At last the cast was decided upon.

Finally came the actual filming. The first location was on a mountain about a mile from the campus and after getting test scenes several days in advance, and, finding them very good, the cast started with confidence for the scene of the "initial performance. Announcements of scenes requiring several hundred students brought out nearly the whole student body, eager to "get in the movies."

The production is not yet completed, at this writing, but will be finished and shown for the first time on February 8th.

at a banquet of the Alumni Corporation in the Commodore Hotel, New York City. This "grand premiere" will come only one month after plans were first made for the picture. The short time, of course, made the work more difficult. Several times it was necessary to wait for good weather, and, other times, for the sun to reach the proper angle. The plot also had to be moulded to suit conditions. Final touches to be given the film will include making titles, and tinting or toning the film. Night scenes, taken in daylight, will be tinted in methylene blue to give the proper effect, and snow scenes will be colored with an iron tone which brings out the shadows in a light blue with pleasing softness. Fireside scenes will be done in amber and each type of scenes will have its own appropriate tint.

The titles will be made by projecting one frame from the positive film onto bromide paper to make a negative enlargement. When black printing is put on this enlargement, and photographed with a movie camera, the film will be developed negatively, giving a positive picture with a title of white letters. All these titles will eventually be made at the university, although at present the equipment does not facilitate proper handling. The film will therefore be completed at the laboratories of the Eastman Kodak Company in Rochester, New York.

The plot of "Room Mates" concerns two friends, Phil Whitmore and Robert Shaw. The opening scene shows the log cabin in Canada where they are spending their vacation. The action reveals the character of the two boys. Bob is carefree and thinks of nothing but having a good time. Phil, on the contrary, is very practical and conscientious.

After the farewell scenes at home, the boys are shown arriving at Colgate. Their first experience is a tour of the

campus which brings in all the old landmarks, famous in Colgate tradition, the new sites and recent additions.

Back in their rooms the boys unpack. Bob sees a girl's photograph, belonging to Phil, which interests him. Phil will not tell him who it is, to tease him. Later action shows that the girl is often in Bob's mind.

Little incidents continue to show the difference between the two boys. Phil is studious and interested in getting an education. Bob thinks only of pleasure.

It is not until his Junior year that Bob meets the girl of the photograph. On a skating party, she, Helen Brown, and Phil have a quarrel and separate. Bob, seeing an opportunity, introduces himself. It is he who sees her off on the evening train. The two roommates quarrel when Bob returns to their room, but the incident is soon forgotten.

At the end of the Senior year Bob is shown to have few friends and a record of wasted opportunity. Phil, in contrast, is well educated, liked by all, and leading the friendly rivalry for Helen's hand.

Their return home is significant. Phil is forgotten in his home town and no one meets him. Bob, who has graduated with honors, is greeted by his mother and father and the girl he has admired for so long. Then, skipping a few weeks, Bob is seen in his new office, where he has a fine position, and, when Helen comes to visit him there, the clinch and fade-out are practically unavoidable.

The principal parts of the picture will be taken by Richard B. Mason of Miami, Fla., John B. Roll of Springfield, N. J., and Beatrice A. Mosher of Hamilton, N. Y.

As a result of the fun and the training secured in taking this first picture it has been decided to make the filming of a photoplay an annual activity of Masque and Triangle, the Colgate dramatic club, and with the practical experience of producing "Room Mates," and some additional instruction, a close approach to professional standards may be expected for the production of the next "Colgate Classic."



ON LOCATION



THE GALLERY



REHEARSAL

TRAVEL *By Scenario*

By Charles Morgan Seav

THE movie-wise traveler plans a scenario for his trip before he starts.

A tourist guide for the route to be covered provides the basis for the continuity. The travel scenarist studies such a guide and the detailed information which it contains, selecting those special points to film which bring out the high lights of the trip. The result is a systematic plan for the travel picture, such as the one included later in this article.

Probably when you reach certain places you will find something more interesting to record than you have noted in your scenario. Take it and substitute the scene for the original. You will still be working along organized lines. Without such a plan the scenes taken at random will probably be a jumble, and can seldom be put together and made interesting. The successful travelog must be made with some degree of foresight as to photography, titling and assembly. A lot of scenics without the association of the human element can rarely be made to hold the attention of an audience. Even exceptionally beautiful pictorials, well titled, will pall after a few hundred feet. Therefore plan to humanize your travelog by using in it the members of your party and people met upon the trip.

Keep a record of each scene made. This can be done by carrying along an ordinary ten-cent child's slate and a couple of pieces of white chalk. Number your scenes consecutively, or any way you like best, by marking the number or symbol on the slate, and at the end of each scene having some one hold the marked slate up so that you can photograph it by turning about an inch or so of film. Be sure and make a record of each slate marking in a book kept for that purpose, and with it all the data regarding each particular shot, matter for the title, its length, etc. When assembling the film you will see the

number photographed on each scene, where it belongs and the title to go with it.

If possible always get some action closeups. These placed judiciously between the scenics will add interest and exhibition value to the travelog.

In making scenes, whether close-ups, or ten to twenty-five feet away, be sure that there is some sort of a contrasting background. Never have more than twenty per cent of skyline at a time, and have that broken if possible. Make your stuff short, snappy and interesting. If your travelog is well photographed, with good titles, and cut in a crisp manner, it will not only prove interesting in a home, but equal to the demands of the average high priced motion picture theatre.

The following tentative scenario of such a travel film will show how these can be written before starting on a trip. The technique used in this example can be applied to any trip, anywhere. In this instance we are planning to film a return trip from Boscawen, N. H., in the White Mountains. "New England Motor Trails," issued by the Women's Club of Boston has provided the material for the continuity.

Summer of
Trip No.
Mileage
Date of Leaving
Starting Point
Destination

POINTS OF INTEREST FROM BOSCAWEN, N. H.

Photographed by
Gross Footage

Boscawen, N. H.

10 foot shot of village. C. U. (close up) Stone marking location of Daniel Webster's first law office. His first year's fees said to be less than his year's rent of \$15.

Kennebunkport, Me.

10 foot shot beautiful homes on Ocean Bluff Road. Atwater Kent's, "At Water's Edge." 10 ft. Blowing Cave and Spouting Rock. Congregational Church Christopher Wren model, across Kennebunk River. High tide for reflection of same in water. 10 ft.

C. U. village character, get this while others engage him in conversation. Save some picturesque saying he utters for title. Try and secure group of typical fishermen.

Kennebunk, Me.

Congregational Church, with Christopher Wren tower and Paul Revere bell.

Elms planted April 1755. Also the La Fayette Elm, which has the greatest spread of any known. La Fayette is reported as resting under it at one time.

Ogunquitt, Maine

10 ft. shot "Maine's Rock Bound Coast." Shoot the village and one or two natives in C. U., to be secured if it can be done without the subject's knowledge.

York Harbor, Maine

Colonial Museum, formerly old jail built in 1653. Have one of party behind bars, begging to be let out. Get local constable to enter into spirit of joke with some such title as, "He asks too many questions." Or take out watch, title, (an old gag but will get a laugh.) "What do you want to know the time for; you are not going anywhere."

Kittery, Maine

10 ft. long shot Navy Yard. Pepperell Mansion, built in 1682. Get some local character to tell its history and use most picturesque phrase for title.

Annisquam, Mass.

Get shots of fishing boats and group of fishermen, quaint sayings for titles. Point out some inn, and have fisherman in title say; "By Godfrey, that be the only tavern in New England that George Washington never stopped at."

Gloucester, Mass.

Middle Street pre-Revolutionary homes. Fishing fleet.

Salem, Mass.

House of Seven Gables. Long shot of town, also characters or other interesting matter.

Duxbury, Mass.

John Alden home, 1653. Landing of the Atlantic Cable from Brest, France. Group of natives.

Old Lyme, Conn.

Famous Artists colony. Get some into scenes if possible. 7 foot shot of a half dozen of their beautiful summer places.

Farmington, Conn.

One of the most beautiful towns in all New England. Famous girls' schools and magnificent elms.

Hartford, Conn.

10 foot shot City Hall, one of Bullfinch's examples of architecture, said to be the best. 10 foot shot insurance office buildings, where more insurance is issued than any city in the world.

HOW MOVIES WIN *Golf* Trophies

As Described

By C. Bond Lloyd

AMATEUR movies have played a big part in making the golf champions of today and will train the tournament stars of tomorrow, according to C. Bond Lloyd, of Chicago, golf expert, author and consulting motion picture engineer who has specialized in slow motion golf studies.

Seventeen years ago Mr. Lloyd conceived the idea of taking golf movies to show the correct as well as the incorrect way of playing golf. He believed that much could be learned by showing the methods of experts. Likewise he felt that moving pictures of beginners themselves would enable them to analyze their faults and correct them. Walter J. Travis was the first expert to join with Mr. Lloyd in proving his theory. One dollar a foot was the price paid for this first film. Evidence that the gulf between golf and moving pictures had not then been bridged was the classic remark of the operator to Mr. Travis over which Mr. Lloyd and his cronies still chuckle. "Hold your caddy high in the air, Mr. Travis," said the operator, "so I can see if it will show in the picture."

But so successful was this first effort that it marked the beginning of a new school of golf instruction, which has today become



Photograph by Atlanta Journal

BOBBY JONES DRIVES WITH A CAMERA

an integral part of the training of every golf star. Among the great tournament players who have bettered their game with the aid of the moving picture camera are: Bobby Jones, George Von Elm, Jess Sweetser, Francis Ouimet, Chick Evans, R. A. Gardner, Glenna Collett, Cecil Leach, Alexa Sterling Frazer, Walter Hagen, Willie MacFarland, Walter J. Travis, Al Espinosa, Jock Hutchinson, Gene Sarazen, Al Watrous, Alex Morrison and a host of other prominent players. Mr. Lloyd's film library is a blue book of golfdom.

The secret of the efficacy of film in golf instruction lies in its impersonality. The golfer may watch himself, first at standard speed and then in slow motion. He can see many of his errors for himself in this mechanical analysis. Further, the instructor can point out the defects in the player's game as impersonally as if the pictured golfer were a third

party. Another mechanical advantage lies in the fact that the pictures may be run over and over again for re-study. Or they may be stopped at any particular frame for intensive examination. Conversely, the perfect form of the great players can be studied and analyzed. The value of movies, to them, has lain in the fact that they can, through the slow motion pictures, discover the small faults which, in the upper ranges of stardom, often mean the difference between defeat and the trophy. Here again, the impersonality of the motion picture is an asset, for golf stars, not unlike those of the theatrical world, do not always welcome criticism and suggestion from others. In the movies they can see the point for themselves and, once shown a fault, can soon correct it.

Describing his technique in this specialized field, Mr. Lloyd advises the use of plenty of footage.

(Continued on page 39)



FRANCIS OUIMET



The Home Movie Closeup—Find Papa.

By C. D. Batchelor

Courtesy New York Evening Post.

~ ~ CLOSEUPS ~ ~

Education

TO Will Hays, and a host of his colleagues of the Motion Picture Producers and Distributors of America, Dr. Nicholas Murray Butler has offered the facilities of Columbia University with the suggestion that a new set of courses be established in the vast institution of which

Twenty-four

he has been president for twenty-five years. The offer, the result of a survey made by professors of the university, will be considered by committees appointed by Dr. Butler and Mr. Hays.

"The motion picture industry is a stupendous engine, releasing a new set of forces on the world for the amusement, entertainment and instruction of millions," said

Dr. Butler. "The word industry only partially describes it. I prefer to call it profession. We have only scratched the surface of possibilities of the achievements of the moving picture producers. We cannot predict what will be offered to us within the next twenty years. The importance of such an undertaking is unpredictable and stupendous."

Dr. Butler laid particular stress on the importance of the motion picture as a social force which is equal, he said, to its importance as an artistic and intellectual instrument.

"When laymen, like myself, go to the motion picture theatres and see with amazement what can be done with motion pictures, we begin to get an insight into what is possible," he said. "The accomplishments have been really beyond belief. The most vivid pictures of great historical events or great human events are present daily."

"The motion picture wants its future to be in the hands of men of vision," said Mr. Hays in reply. "It wants its members to know all the arts, all the sciences, and the literatures your background courses offer. We want men with a general philosophy of life, not men to fill jobs. We want men who have been taught not facts, but how to handle facts. We want men who have been taught not to make money quickly, but who have conceived of business as an instrument of social service."

"Our business is built largely upon personnel. Take away our directors, our actors, our writers and we have nothing left but a highly organized production, distribution, and exhibition machine with nothing to keep it running. The development of any art is limited only by its man-power and man-power is produced only through opportunity. Your offer helps make that opportunity."

Home Movies By Rail

THE amateur motion picture camera having become an almost standard piece of baggage among its tourists, the Raymond and Whitcomb Company has contracted with the Kodascope Libraries to provide films for exhibition on its all-Pullman trains. A recreation car, with a seating capacity of 49, has been provided with a projector and amateur cinematographers are permitted to project their own films while en route across the continent. The films which the company rents and exhibits are projected from the rear of the car on a translucent screen and music is supplied by a Victrola.

Oranges

MENTION was made last month by this department that the Motion Picture Club of the Oranges would film its next production on 35 mm. film. Eugene W. Ragsdale, founder of the club, says now that, if the picture is a success extra prints will be made on 16 mm. stock so that it can be released to those who have the amateur outfits. The club begins the third year of amateur movie making with the an-



EDGAR WILLIAMSON, JR., in the Orange Motion Picture Club Production, "The Haunted House."

nouncement that its annual dues will be doubled and that its technical staff will consist of two cameramen, two scenario writers, one title artist, a make-up and costume artist, two property managers and a film editor.

"The Motion Picture Club of the Oranges," he assures us, "is working for the betterment of amateur movies and is ready to help fellow amateurs who want help from us. Perhaps we can help others in their attempt to form film clubs. We would like to hear from other amateurs."

Amateurs Reviewed

"The Amateur Camera Man" had his innings with the National Board of Review of Motion Pictures at its annual national conference with Colonel R. W. Winton, Managing Director of the Amateur Cinema League, as interpreter for the thousand delegates who heard him on January 28th in the Waldorf Hotel, New York City.

The Water's Fine!

RECOGNITION of the importance of the amateur movie maker comes on apace with the announcement, in February *Photoplay*, of the establishment of a new department in that magazine to be known as "The Amateur Movie Producer." It is planned to make this a department of service to the makers of home and community movies.

"Thousands of families and clubs now own small motion picture cameras of their own," the announcement stated. "The making of personal movies is proving one of the greatest innovations in home entertainment and education. It bids fair to equal radio in popularity. The new department will be brimful of practical advice and suggestions. If you don't own a camera of your own *Photoplay* will tell you how you can earn one without a cent of cost to yourself."

Announcement of a prize contest will be made in its March issue.

Knell

WE hear faint bells tolling the knell of an American custom that has long been bewailed. It is that, common among physicians, surgeons and dentists, of collecting out-of-date periodicals for the consumption of their patients who must sit hour after hour awaiting those awful words, "The doctor will see you next."

From Chicago comes word that Dr. S. W. Fahrney has installed a projector in his reception room and that an attendant has but to start the film running for sixteen minutes' entertainment. Dr. Fahrney takes his own pictures. This innovation, we hope, spells death to the magazine-cluttered tables of our dentist's office!

New Peril for Rum Runners

THE high sea bootlegger must not only fear the guns of the U. S. Coast Guard, but it would seem must now dodge the amateur movie maker as well. Lieutenant N. G. Ricketts, U. S. Coast Guard, may

not now be engaged in tracking the floating blind pigs in his duties on the Coast Guard Cutter Modoc but he writes that his ship never puts to sea without his amateur movie equipment. Lieutenant Ricketts expresses the regret to *Amateur Movie Makers* that he cannot get together with other amateurs more often. Perhaps the Modoc will prove to be the first unit in a "floating division" of the Amateur Cinema League.

A Floating Dark Room

EVERY traveler will be interested in the outcome of the newest experiment, which, it is reported, will be made by the Eastman Kodak Company in installing a developing service for cine kodak film on the SS. Carinthia, when she sails on a world tour March 29th, 1927, under the auspices of the Raymond & Whitcomb Company. An expert will be installed on board and cine films will be developed at a charge of \$2.00 a roll. Thus the shots of the game of shuffleboard taken on the ship will be viewed in film a short time later in the salon by the shufflers and their fellow voyagers. Forays ashore to fascinating scenes will likewise be relived a little later on the steamship screen. It is possible that some enterprising amateurs may film a round-the-world scenario, which will unfold reel by reel en

route, with a final "grand premiere" just before the ship docks at the home port.

The experiment has come as the outgrowth of amateur desire for such travel-service, but its extension, *Amateur Movie Makers* is told, will depend entirely upon the outcome of this initial try-out.

Submarine

AND now, from Rockford, Illinois—many miles from the sea—comes word that the amateur movie maker, in his everlasting quest of new fields to conquer, has sought the depths of the sea. To Lieutenant Governor Fred E. Sterling, editor of the *Rockford Register Gazette*, belongs the distinction of being the first amateur cinematographer of whom this department has heard to make movies on 16 m.m. film below the water.

On a recent visit to California, Texas, Colorado and Louisiana with the Illinois Legislative Terminal Permit Investigation Commission he made movies of the submarine gardens through the glass bottom boat at Cataline Island. We are reliably informed that the detail and clarity of the film is phenomenal and that a diver, who moved in and out through schools of fish and under-sea plants eighty-five feet below the surface of the water, shows

on the lieutenant governor's screen as clearly as do the objects in his many other films.

Until he bought an amateur movie camera last year Lieutenant Governor Sterling had never operated a camera of any kind. His first experience with the camera he got making 4,000 feet of film in England, Ireland, Scotland, France and Italy, none of which he projected until he returned to his home in Illinois.

Wanted

THE Amateur Cinema League wants the correct address of Mr. Richard Williamson, one of its earliest members, whose address was listed in its files as 1135 Michigan Avenue, Chicago—an address which, according to postal authorities, just isn't.

And C. P., writing from 1 Wilton Road, Windsor, Conn., wants 25 to 75 feet of film showing seals wallowing in the surf off Seal Rocks near San Francisco. He is willing, he says, to pay six dollars for the spool of film and at the same time volunteers to make exposures around New England for any one who may want them.

Doctor in the House?

TO help unite the legion of physicians and surgeons who are using the moving picture in advancing their profession, Dr. Herman Goodman, of 18 East 89th Street, New York City, has extended to them an invitation through *Amateur Movie Makers* to communicate with him and assist in the formation of an organized group of medical-cinematographers, for mutual service and dissemination of their messages. Dr. Goodman also offers to project his own technical films if desired by other members of the profession. A suggestion which may be of assistance to other physicians is contained in his statement: "The physician has at his disposal lights used in therapeutics which may be utilized as sources of illumination for motion photography. I have found the air cooled mercury vapor arc in quartz, found in most offices, can be successfully used in photography."



MARY FIELDING AND EDGAR WILLIAMSON, JR., STARRED IN AN ORANGE MOTION PICTURE CLUB PRODUCTION

EXPOSURES

A Hard Problem Made Simple

By Carl Louis Gregory

DETERMINING the proper amount of exposure to give under different light conditions is one of the hardest problems with which the amateur movie maker is confronted. The simplest solution of the problem is the use of a good exposure meter. Many persons object to using a meter on account of the bother of carrying it about and the fact that it requires a certain amount of manipulation in order to arrive at an approximation of the necessary exposure.

There seems to be some deep psychological reason which gives many amateurs and most professionals a deep aversion to the use of an instrument of any kind for calculating exposure. Perhaps it is because they feel that it should be a sort of automatic or intuitive mental process and that it is a weakness of some kind to employ a calculator just as an expert in mental arithmetic would scorn the use of an adding machine to perform simple arithmetical problems. Nevertheless, even if the exposure meter is discarded after one attains experience in estimating exposure, it is the simplest method of learning to estimate exposure correctly. Some of the amateur cameras are provided with a simple meter which simplifies the estimation of exposure.

The accurate estimation of exposure without the use of a meter, requires quite a little memory training, as well as educating the eye to estimate the strength of the light. Unless one determines firmly to master some simple system of estimating exposures and has the will power to continue practicing until it becomes second nature, he will remain eternally baffled and mystified by the exposure problem.

In using reversible 16mm. film to get the best results, a much closer approximation to the correct exposure time must be obtained than when making ordinary negative films. The latitude

of the reversible film is not nearly so great as that of the ordinary direct negative process. Latitude in exposure means the amount of under or over exposure that the emulsion can receive and yet produce a satisfactory positive.

Where prints are made from negative film, a very great variation in negative density can be compensated for by using a weak or strong printing light. A thin negative printed by a weak light and a dense negative printed by a strong light will give two positive prints of nearly equal density. When the reversal process is used, however, an under exposure affects only a small portion or thin layer of the emulsion and in reversing, the remaining silver bromide, unaffected by the slight exposure, is converted into a dense positive image with no detail, except in the highest lights.

On the other hand, where the exposure has been excessive, almost all the silver bromide is reduced and dissolved away in the first treatment of the negative leaving only a slight residual silver salt, which can only make a very thin image in which all detail is lost in the high lights, and in which only the deeper shadows are visible.

From this we see, especially when the film is to be reversed to a positive, that the exposure must be very nearly correct in order to make a pleasing picture on the screen. How then, since correct exposure is necessary, can we estimate closely enough so as to have at least a majority of our exposures correct?

In the first place, we must have some sort of concrete conception of just what factors influence exposure. If we can fix in our mind a few simple fundamental principles regarding light, we can arrive at a basis which will give us a sort of mental yard stick by which we can measure the strength of the light. To most persons,

light is a very intangible thing. That light can be measured just as we measure solutions in a graduate, seems never to have occurred to the mind of many who use cameras and lenses.

In order for the light image formed by the lens to impress itself upon the sensitive silver emulsion of the film, a certain amount of light must pass through the lens. If we hold a graduate under a small stream of water, it takes a long time for the graduate to fill, but, if we have a large stream of water, the graduate fills very quickly. The iris diaphragm in the lens determines the size of the stream of light which passes through the lens. If the light is very strong, it is necessary to make this diaphragm opening small so that too much light will not pass in a given time. If the light is weak, we open this diaphragm so that there is more room for the weaker light to enter.

Remember, all cinematograph lenses have the size or speed of the diaphragm opening engraved on the lens mount so that no matter what lens is used, an equal exposure will be obtained if the same F stop is used. This F number is not an actual size—it is only a relative size. That is, in two different lens of different focal lengths, the actual diameters of the stop for the same F number, or speed, will be different.

The reason that these sizes are different in lens of different focal length, is a simple one. There are just two things which influence the brightness of the image made by a lens when light conditions are equal. They are first, the focal length of the lens, second, the diameter of the lens. If we combine these two factors into a single mathematical term, we have a combination of the two factors which influence the

brightness of the image or, in other terms, the amount of light which passes through the lens. In order to get this single term, we divide the focal length by the diameter of the lens opening, thus giving the F number, or value, of the diaphragm opening. All of which may be reduced to the simple statement that all lenses when stopped at the same F number, require the same exposure under the same light conditions.

Now that we have established an equality between all lenses and the fact that it requires a certain amount of light to impress the photographic emulsion, we have only to establish a system of recognizing the amount of variation in the strength of the light under different conditions.

Almost all of our pictures are taken by the aid of the light from the sun. For all practical purposes, sunlight is unvarying in strength but there are many factors or conditions which change the amount of light which comes from the sun, and also the amount of light which is reflected by the objects which we are photographing.

For a standard of comparison, we will adopt the most favorable sunlight condition and proceed to judge other conditions by this standard. For this standard, we will take the summer sun, under good clear atmospheric conditions, in open country, and with objects not too far away and not too close to the camera.

At the standard taking speed of 16 exposures per second, with half opening shutter, the duration of exposure with the motion picture camera is one-thirty-second part of a second. This determines the duration of our exposure. Variations in the amount of light which reaches the film must, therefore, be made entirely by adjusting the size of the diaphragm opening. The various diaphragm openings, as inscribed on the lens mount, taken in the order of their increasing numerical value, each admit one half as much light as

the preceding graduation of lower numerical denomination; the higher the number, the less light admitted. In reverse order, when opening the diaphragm each lower marking admits twice as much light as the preceding smaller opening.

If we take an exposure with the camera, under our standard light condition of summer sun shining on a clear day, with medium-colored objects at a medium distance, and the light coming from behind is within an angle not exceeding forty-five degrees, either to the left or right, we will find that when our diaphragm is adjusted, at F 11, the exposure will be about correct. We may summarize it thus: Under the best average conditions, one thirty-second of a second at F 11 gives the correct exposure. We have now established a standard of measure by which we can estimate less favorable conditions.

Winter-time conditions cut the actinic strength of the light in two. Therefore, under practically the same conditions of clear atmosphere in the winter time, we must increase the exposure by using the next larger stop, or F 8. If the sunlight is hazy, or faint, by reason of a haze which is nearly always present in our latitude in the winter time, the strength of the light is again cut in half. Thus, in average winter conditions in the open, F 5.6 is necessary.

If there are distinct clouds in the atmosphere but still not heavy, again the light strength is cut in half and to compensate for the weaker light, we must open the diaphragm to F 4.

Again, if it is quite cloudy and dull, still another half of the light strength is taken away and we must still further compensate by opening to F 2.8. If the day is extremely dull and cloudy, again we must make further compensation and use the next larger stop or F 2. It is obvious that unless you have a very fast lens it is useless to try to take pictures when it is very cloudy.

In order to be able to estimate correctly these conditions which cut down the direct rays

of the sun, we must memorize these factors in their proper order and allow one large diaphragm marking for each factor which applies. Let us memorize these factors:

- 1st—Bright summer sun.
- 2nd—Bright winter sun.
- 3rd—Faint or hazy sun.
- 4th—Bright clouds.
- 5th—Dull clouds.
- 6th—Very dull clouds.

Thus, in the summer time, we can omit the bright winter sun factor all together and in the spring and fall, we can compensate by dividing or halving the factor or dividing the diaphragm setting by adjusting the diaphragm half way between the scale markings.

There are a few subjects which give stronger light than the standard condition. On the seashore and in the desert; on the water and under other conditions where all of the surroundings are very light in color, so that they reflect an unusual amount of light, we can conclude that the light is twice as strong as with the standard condition, and, therefore, that the exposure can be cut down to the next smaller stop.

There is still another class of subjects which reflect a still greater amount of light than open water or white sand, or ordinary snow scenes. In this class comes large snow fields in high altitudes; glaciers, airplanes against the sky and similar subjects. For these, the exposure may again be reduced by half; or by class, the factor is one-fourth of the standard condition.

There is still another class of subjects which reflect the maximum amount of light. These are white cloud forms in direct sun and foaming surf in full sun light. With these subjects, the diaphragm opening becomes so small that a filter with a factor of four or more should be used in their taking. Or, if the diaphragm can be reduced in size enough, they require only one-eighth the standard exposure.

These three classes of ex-

(Continued on page 40)

INDOOR MOVIES

By Margaret Hutcheson

THE secret of taking good interior movies with amateur equipment lies, first, in selection of a suitable background, then a knowledge of just how much area can be covered with the particular light or lights used, and finally in placing your camera near the scene of operation so that the central figures will show in the finder of the camera, with as little of the background showing as possible.



"SNUGGY BOO,"

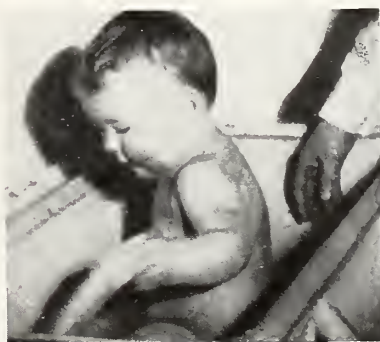
daughter of Mr. and Mrs. Charles Slosson of Brunswick, Conn.

First let us consider taking inside scenes without the aid of artificial light. Choose, if possible, a room with white or cream walls. Dark walls are difficult to photograph, as they absorb light. Be sure the picture-taking inspiration comes to you on a bright, sunny day. Remove shades and curtains and make the scene of operations in the direct sunlight, if possible. Guard, however, against deep contrasts of sunshine and shadow, which would result in an overexposure of the sunny side of all objects, and an underexposure of the shadow sides. This condition can easily be overcome by improvising a reflector. Any large white surface, such as a piece of beaver board, cardboard or your motion picture screen will do. Let some one place the reflector as near the subject as possible without its appearing in the finder, and hold it in such a position that the rays from the window will strike against it and reflect back to light up the shadow side of the sub-

ject. With this set up and with the diaphragm of your camera open to F 3.5 it is possible to cover two persons.

Should your picture taking inspiration strike you during a dark day or on an evening, you will need two good lights. There are practical lights, designed for this purpose, which are easily handled, give good results when intelligently used, and can be secured at reasonable cost.

Whether your "studio" is to be the drawing room or the garage, mark off the scene of action with definite boundaries, and place the camera so that all action will be in the field of the finder. It will be found possible to take a scene seven feet wide. This will mean that your subjects will photograph as three-quarter figures, which will be found satisfactory. Place one light eight feet in front of the extreme left hand limit of your scene of action. It should be about eight feet from the floor and tilted so that the brightest rays will be on the most important object in the scene. Your other light should be placed directly in front of the right hand limit of the scene, also eight feet away and six feet above the floor, tilted



"SNUGGY BOO"

stars in an indoor movie. These pictures were made with one light and reflector.

to throw its rays directly on the central objects.

It is advisable to leave the ordinary room illumination burning. Although the average electric globes have no photographic value in taking moving pictures, if left lighted they will help to neutral-

ize the brilliance of the concentrated lighting and soften shadows.

I have based all of the above instructions on the use of cameras equipped with an F. 3.5 lens, as most amateur cameras are equipped with a lens of this speed. If, however, you have a camera to which a F. 1.9 lens can be adapted, more satisfactory results will be obtained and a greater area can be covered. This also provides a simple means for widening your range of possibilities on practically the same cost basis as multiplication of lights.

These observations cover taking indoor movies in a general way, but it is impossible to give exact instructions to meet all conditions. If you will take a roll of film and follow these instructions, using common sense in making necessary adjustments and variations, you should obtain pictures which will please you. In no other field does experience prove to be a more practical and valuable teacher than in taking indoor movies. You will find that after you have taken several interiors you will be placing camera, lights, reflectors and subjects so as to meet your local conditions. Results will then improve with gratifying rapidity.

Chirography

LET no prospective member delay joining the Amateur Cinema League because of a tendency towards an intricate signature, but the appeal comes from League workers that each new applicant so sign the membership blank that it can be deciphered at headquarters. Charter membership cards have in the past been delayed in dispatching in several instances because of puzzlement over the true significance of the indicated symbols.

Which again brings up the point—Have you got a new member yet today? The League is growing fast, but only as fast as leavened by the yeast of its present loyal membership.

Through A WIDE ANGLE LENS

National Comment on the Amateur Cinema League

TO those of us who have joined together to do the work of organizing amateur cinematography with the realization that there can and should be no other direct return to any of us except heightening the fun of the game and the real pleasure of cooperation with the other cinema enthusiasts of the nation, it comes home with keenly appreciated force that these altruistic aims are approved and applauded so generously by the press and in the flood of letters received daily at the headquarters of the Amateur Cinema League.

No less a national authority in the newspaper world than the *New York Times* ended the year by welcoming editorially the League and its Magazine, declaring under the caption, "The Movies Reaching Out," "Whatever may be said of the vulgarity of the movies, in the business itself there are many individuals who look upon it as an art, a bond between nations, and an international language. Perhaps this is the first step toward making it an art. It has made its own way so successfully that no patrons have had to come forward to encourage and at the same time restrain it. Other arts have been fostered by protectors, men of wealth and taste, and while they have enabled the artist to live and pursue his work, they have also enforced a wholesome discipline. It was not enough that the public should approve his genius; his patron must be pleased also.

"The photoplay, art or no art, is beholden to no patron. What it has achieved of beauty is the result of experiments which had to pay their own way. No interference and no help came from the cultivated minority. The great public paid for what it liked and refused to support anything else. Perhaps some fine things have been lost because sensitive appreciation was lacking. But from the free relation between the

movie and the public there is beginning to come something more subtle than ardent approval. Criticism which is conservative, restraining and discriminating — the great need of the movies — is now heard at intervals.

"This month has seen the first publication of a magazine to organize a non-commercial association of motion picture makers, the Amateur Cinema League. In the main it expresses the wish for assistance of the thousands who like to take their own moving pictures. A film exchange for the League members will be maintained, and the periodical will be full of all kinds of information for the amateur. But there is more to it than this. People who have regarded the commercial movie as the true child of the nickelodeon, born for no greater heights, are bringing their complex and exacting standards to bear on the Little Movie. Their understanding, once focused on amateur work, will be valuable to the commercial movie. It will be detached, as the criticism of those in the business cannot be, and it will be keenly interested, as the amateur always is in the work of the professional.

"The point of view of the actor who considers the movies already an art is expressed by Emil Jannings. Before he came to this country he was asked what he hoped to accomplish here that could not be done in Germany. He had seen American films which commanded his respect. He felt the strength of the American organization and method, and he wanted to swim with that great current. But he also hoped for an exchange of creative power between Germany and this country. Perhaps some of our film stars will return with him to make pictures. New developments are bound to come from an alliance among the most intelligent and cultivated minds interested in both big and little movies."

The magazines of the nation

have similarly given unstinted welcome to the League and to *Amateur Movie Makers*.

PHOTO-ERA said "I heartily recommend that you lose no time in joining the Amateur Cinema League." Herbert C. McKay, A. R. P. S., thus addressed the great army of cinematographers who monthly follow his expert discussions of motion picture photography, under the editorship of A. H. Beardsley, who has pioneered in the magazine field for the amateur motion picture enthusiast. And as a technician and a professional Mr. McKay wrote the following advice to the members of the League, "The hobby which amateur cinematographers have chosen for the love of the work has great possibilities in the line of service to mankind. In my mind, the motion picture is destined to hold a place even more important than that held by printing. The professionals and technicians of the motion picture hope that every member of the League will realize that the motion picture is a serious thing, that it is an art, and that it deserves the respect and honor we give to those things in life which are of more than transient importance."

THEATRE MAGAZINE extends open arms to the movement and its representatives in its January issue: "In this age of rapid motion a whirligig of new ideas is being constantly churned to the fore to meet the demands of alert-minded folk, satiated with old fads and hobbies, looking for new worlds to conquer—and one of the newest of new ideas at the moment is amateur cinematography.

"What a fascinating field the amateur motion picture camera opens up to the Little Theatres! It offers them a permanent record of their triumphs; it will take their plays on a tour of neighboring communities, via the silver screen, while the hard-working members of the cast, unable to travel, are engaged in their regular and more gainful occupation. And then the next logical step—the Little Movie Movement—to augment the Little Theatre Movement! We believe the pioneering motion picture club of the Oranges will be the forerunner of countless others. *Amateur Movie Makers* hopes to do for amateur movies what the *Theatre Magazine* has done for the amateur stage." Those are indeed words of encouragement from an outstanding national magazine.

FILMO TOPICS wrote, "A worthwhile organization for every cinematographer to enter into. It is founded upon unselfish principles and for the sole purpose of education and frater-

(Continued on page 32)

The Great Experts of Motion Pictures

*Give You Their
Secrets Through*

Photoplay



John Robertson, one of the world's greatest directors, tells you in the March Photoplay, how to make a one reel amateur movie. It will delight you in its simplicity and instructive value. You cannot afford to miss it.

PHOTOPLAY MAGAZINE, the world's greatest motion picture publication, has started, in its March issue, a department devoted to advice on making amateur movies. It offers \$2,000 in cash prizes for the best single reels of any size made by amateurs. Watch the magazine for details, hints and instructions that will help you win.

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From

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New York City

Tel., Cortland 8424

(Continued from page 30)

nalizing of a common interest in the greater pleasure of home movie entertainment."

CAMERA CRAFT, through Thurlow Weed Barnes, said, "There is no question but that such an organization by providing a common meeting ground for the exchange of ideas and films will stimulate tremendously this new art."

AMERICAN PHOTOGRAPHY through its motion picture editor, Karl A. Barleben, Jr., said, "The magazine certainly looks good, and I have no doubt but that it will in a very short time become a big success. It interests me greatly, and I shall keep an eye upon it, you may be sure. You can rest assured I will do all I can to further the interests of the Amateur Cinema League."

CINE KODAK NEWS declared, "The new Amateur Cinema League is going over with a bang. Mr. Hiram Percy Maxim, world famed inventor, enthusiastic cinematographer, and pioneer president of the League, predicts that this association of home movie makers will become one of the largest amateur organizations in the world."

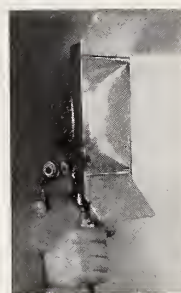
The spirit which continues "chiefly to inform" the editorial comment of the New York Herald Tribune is that of keen but sympathetic raillery. The most recent contribution of this distinguished organ, entitled "Scanning the Home Film," read:

"A correspondent has written the Herald Tribune, in a spirit of gentle reproof, to suggest that we overlooked the essential value of amateur motion pictures in our recent glance at the new photography. 'The true appeal of home 'movies' lies in the incomparable family record that can be secured for coming generations,' he has pointed out.

"It was our recognition of this fact that moved us to confident prediction that the new picture taking will do more good than harm. And yet we were restrained from more specific discussion of this phase of the subject by a thought from which it was only human nature to shrink. Now we are, as it were, driven to it. Delightful and important as the home-made film will be to the family itself, even unto its future generations, what of the guest, the stranger within the gates? Instead of the handful of vacation snapshots now displayed for his entertainment, will reel after reel of the family vacation record be screened for his amusement? * * * *

"Well, we repeat that amateur cinematography will undoubtedly do much more good than harm. But the confirmed week-end will be well advised to begin to accustom himself to the thought of what is before him, so that he can build up a suitable fortitude to withstand it."

Among other publications which joined in giving the League and Magazine a welcome were: *The Exhibitor's Daily*, *The Film Bulletin* of the Film Mutual Benefit Bureau, *The Editor*, and the *Women's Home Companion*.



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RALPH R. ENO
117 PARK AVENUE NEW YORK CITY

Thirty-four

SLOW MOVIES FOR QUICK PEOPLE

(Continued from page 8)

their bodies together into a single whole, is there going to be any chance whatever for us to live in a nation in which sport will be virile, based on the universal manliness and integrity of all the people, in which the arts will be a part of the lives of all of the people, and in which religion—that is—goodness—that is integrity, will be as lively, contagious, and alluring as sin.

A few weeks ago in an address I gave at Atlantic City before the National Congress of The Playground and Recreation Association of America, I undertook to bring out the idea that most normal people if given a little corrective training could learn to rest working as well as rest playing. I ended my address by pointing out that naturally if people learned to rest working, inasmuch as most of us spend more time working than we do playing, we would rest more.

From day to day since I came home from this address, I have kept receiving letters from delegates to the convention in all parts of the country, who wanted to rest working, and couldn't, asking me how they could get themselves to do it and how they could get other people to do it.

One thing for me to do in answer to these letters was to tell people to read my own book "Rest Working." But any author can tell people to read his own book. Another thing was to write them about The Coordination Guild and how we were preparing teachers of coordination and establishing branch training centers.

But this would be too slow.

Another thing for me to do—well—any person with horse-sense, or, as one would say nowadays, with movie-sense, must see what that way is. The thing for me to do, instead of fuming up and down Fifth Avenue with all my unexpressed emotions about getting people to see how they look in this country, was to connect up at once with the thirty thou-

sand or more families that have home moving picture machines and let them express my emotions for me!

The cinema is impersonal, quiet and matter of fact. It doesn't moralize or tease like a teacher or doctor or mother or husband or wife. No one gets mad and talks back to a cinema. Millions of people who would not take it from me, who would have me arrested on the Avenue for reminding them they are throwing themselves away, would take it quite sweetly from a machine.

So here's to The Movie-Makers! I hold my breath when I think of it! I invite, I implore, I commandeer! I herewith and hereby appoint these people, with their vision-engines, their see-us-as-others-see-us motors, as a Committee of Thirty Thousand—an informal National Committee, stationed in a thousand towns throughout America to let people see how they look.

The advantage such a Committee of Thirty Thousand will have of not being too personal, of doing its work by machinery—nothing said—just a lot of innocent little vision-engines clicking cheerfully about and scattering wisdom and sweetness and light, will soon make the Committee of Thirty Thousand, I believe, not only the most imaginative and quietly creative committee, but the most popular—the most ingratiating Committee this country has ever had.

Of course as free amateurs, those of us who are on the Committee of Thirty Thousand are going to have the advantage of doing what we do as we like, and of thinking up thirty thousand ways of doing our work, but speaking for myself and of how I would like to do my own work on the Committee I am free to say that the "First Person" cinema is the one that suits me best and that I would use the most.

My idea would be,—if I were an inspired millionaire for instance, and made myself tired every day just sitting at my desk and perhaps made other people tired—my idea would be

to have installed in my office, like a ventilating fan opposite my desk, my own little first person cinema—my own private machine for spying on me while I worked and showing me how I pushed and jerked at my work and how I looked and how I felt while I sat at my desk throwing myself away.

If I were a thirteen year old whose mother was always nagging me about the way I entered a room, I would take the matter up quietly when my mother wasn't around—use my own private first person cinema and see just how I really looked. Then I would practice with it as I would before a pier glass—an especially lively pier glass. (It would be like making faces in a mirror). Then I would get used to the way I looked when I moved and the way I felt when I was moving that way. Then I would work out details, compare my various selves and select the one I liked.

I would find, when I once got myself pictured as I was, my better moments and my worse ones in parallel-column pictures side by side and I would really want to be different. I would have a machine for actually making myself want to. What is more, on top of making me want to be different, my first person cinema would stand by me and spy on me and keep me at it until I was. Besides all this, as I practiced being different, it would fit me out with practical pictures and comparisons of all kinds of ways to do it.

But it is not for me, in an article like this, to make suggestions. I can already see the Committee at work, or rather at play, across the country—thirty thousand people, with their free disinterested enthusiastic eyes and the eyes of their eyes—all those cheerful little click-machines, all going about everywhere shedding vision and flooding light upon the violent things we nearly all of us do and keep doing every day in this jerk-and-hurry civilization,—always working feverishly when we play and pushing ourselves instead of floating ourselves, when we work.

THE GREAT YONKERS JEWEL ROBBERY

(Continued from page 14)

hand slowly unclenches in terror and drops mask. Fingers extended. Hand trembling.

Scene 66: Close up Mrs. Jones. Screams in terror.

Scene 67: Close shot as possible Mrs. Jones and Mike. He reaches for necklace.

Scene 68: Mike's legs. Jimmy dives into them and throws him. He knocks Jimmy away and gets up.

Scene 69: Mike and Mrs. Jones struggle. Jimmy runs for help. Camera follows him as he runs out of yard.

Scenes 70 etc.: Here you can add further scenes bringing into the chase all your friends who heretofore haven't appeared. Introduce each with a good close-up. Cut in shots of the baby having a great time on the ride, and shots showing the chase after the carriage, coming toward the camera, and passing it. If these scenes are numerous, break into them with a shot of Mike and Mrs. Jones fighting for the jewels.

Scene 71: From street intersection shoot carriage and crowd chasing it toward camera (Say you are shooting North)

Scene 72: From same spot, pan around to left and show auto coming on intersecting street at fast rate toward camera, from the West.

Scene 73: Pan further to left and show another auto, coming at high speed from the South.

Scene 74: Pan further to left and show another auto, coming at high speed from the East.

Scene 75: Close up of baby in carriage having good ride.

Scene 76: (This will take careful driving and rehearsing. Shoot from North East street corner.) The baby carriage, with the crowd probably thirty feet behind it, bumps into the auto coming from the South, just as that car stops. The cars from the West and East stop opposite each other, close together, with the carriage in between. The crowd follows and piles into the three-walled room made at the street inter-

(Continued on page 38)

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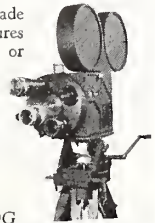


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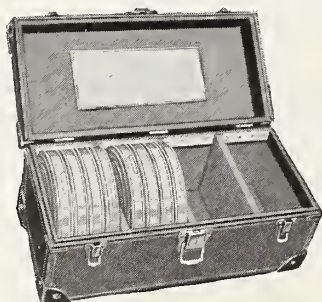


With the Character Title Writer you can show your own hand or anyone else's in the very act of writing the title.



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You've seen the movies at the theatre "fade out" in a gradually closing circle—or "fade in," the circle gradually opening. That's the effect you get with this Iris Vignetter. It fits over the camera lens in operation and is opened and closed with a handy control lever. An invaluable device if you would avoid monotony in introducing or closing your scenes. Price, \$15.00.

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This lamp gives you the lighting necessary to take movies indoors. You will need it to take the interior scenes so desirable at this season—and in producing your own Picture Plays. The Halldorson—

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[See back cover for description of Filmo Camera and Projector]

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Own your own library. The new "Filmo Library," introduced last month was so enthusiastically received that our West-coast laboratories worked night and day to fill orders. New capacity has been added—and results are going to make every personal movie fan howl with joy. Look over the new releases listed below—and get your order in early if you want to beat the rush. The best entertainment in the world—right in your own parlor.



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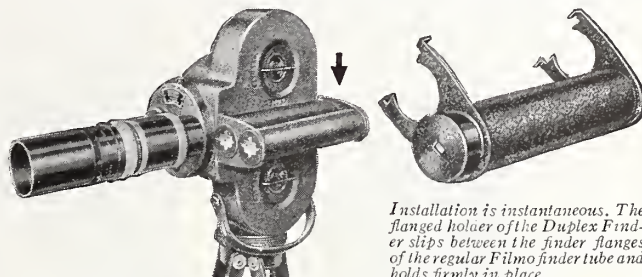
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For Ease in "Finding" Long Range Shots The Bell & Howell DUPLEX FINDER UNIT

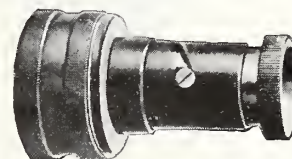


Installation is instantaneous. The flanged holder of the Duplex Finder slips between the finder flanges of the regular Filmo finder tube and holds firmly in place.

This new attachment makes viewfinding with long range lenses simple, sure and fast. Simply find the wide-angle view in the regular finder— then shift the eye quickly to the Duplex and see the narrowed field just as the lens sees it. Gets those quick long shots you've been missing. Price \$4.50.

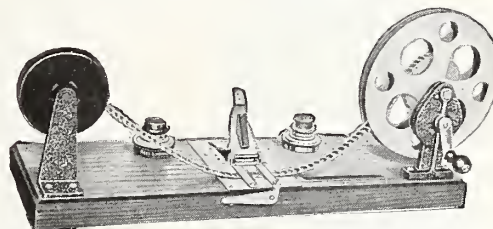
The Filmo FOCUSING MICROSCOPE

This new Bell & Howell unit provides exact focus for any of the twelve lenses which may be used in the Filmo Camera. Also a lens test for accuracy. Operation is independent of camera. Simply screw camera lens into microscope and focus image on ground glass in adjustable eyepiece. Shows proper focus for sharp detail, to every side and corner of picture. Then, replace lens in camera and "shoot." Price, \$12.00.



For better results with all lenses

The Bell & Howell Combination REWINDER and SPLICER



With this combination rewinder and splicer you can edit your films—cut out unwanted portions, insert sub-titles and gain just the continuity you want, to make your movies more interesting on the screen. The splice made by this machine is absolutely transparent and velvet smooth—a perfect continuation of the film. The price of the Bell & Howell combination Rewinder and Splicer unit for 16 m/m film (the kind you use) is \$14.00. Mark the coupon for further particulars.

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Address.....

City..... State.....

Why Not Study Your Hobby?

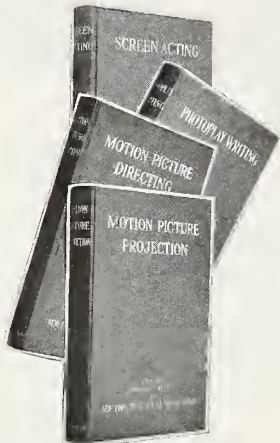
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CLASSES FOR AMATEUR MOVIES

Movie Operators School

61 Sproat Street Detroit, Mich.

(Continued from page 35)

section by the bumpers of the three cars.

Scene 77: Medium close shot of crowd with Jones reaching down for baby. They're totally exhausted. One man gets Jones, thinking Jones is robber. Jones tries to explain.

Scene 78: Close up. Jones picks up smiling baby. Gives thanks that it's all over. Looks and sees.

Scene 79: Jimmy running toward camera, all out of breath.

Scene 80: Close up Jimmy and Jones and baby. Jimmy telling terrible news. Jones says "My God!" Fights off people who still want explanation of his "hold up."

Scene 81: Long shot. Jones puts baby in carriage. Starts pushing it on run, crowd following in another chase.

Scene 82: Mike and Mrs. Jones fighting. She knocks him down.

Scene 83: Medium shot. Mike's scowling face. Have him move right into camera, as close as your lense will permit.

Scene 84: Close up Mrs. Jones. Her face is dirty. Her hair is flying. She is terrified. Mike's hands come under camera and clutch her throat.

Scene 85: Medium shot. Mike and Mrs. Jones. He has her by throat.

Scene 86: Jones, pushing carriage on run. Jimmy beside him. Crowd following. Running up street toward camera which is moving. Shoot from back of auto moving ahead of them.

Scene 87: More fighting by Mike and Mrs. Jones.

Scene 88: Shoot from street in front of Jones home. Pick up Jones and crowd, follow them as they charge up driveway.

Scene 89: Medium shot. Mike and Mrs. Jones fighting. Crowd led by Jones in background.

Scene 90: Jones leaves carriage, jumps at Mike and knocks him out with one punch.

Scene 91: Close shot. As he falls, Jimmy drops on him. Sits on his chest.

Scene 92: Long shot. Crowd back of Jones, who holds Mrs. Jones in his arms. They are standing near baby carriage.

Scene 93: Close up Jones and Mrs. Jones. She takes off necklace and rings and hands them to him. He drops them in baby carriage. Holds up hand,

(Continued on next page)

Swaps

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for

A MOVIE

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What Do You Want to Know?

We are amateur motion picture users ourselves and see things from your viewpoint. Permit us to help you acquire that perfect technique.

Gillette Camera Stores, Inc.

PARK AVENUE AT 41ST STREET
and 16 Maiden Lane

"Never again." She holds up hand, same oath.

Scene 94: Long shot. Pan around entire cast holding up arms, "Never again", shaking heads. Very solemn.

Scene 95: Close up baby playing with jewels. If you can, get him to raise hand, "Never again!"

THE END

In closing: This scenario is a *suggestion*. Use your own originality when you adapt it.

Shoot all the scenes of the fight between Mike and Mrs. Jones at the same time. Make this as rough and tumble as possible.

If you don't want such a long story, shorten the chase.

When we make this in Yonkers, we're going to have three reflectors. These will be boards, about two feet by five on which has been tacked white cloth. We shall stand these on end, supported from the back like an easel, to reflect the light into faces when they are in shadows.

The cutting of this picture will be most important. In that you can express your own genius. Don't let the scenes run too short, yet cut at the right spot so they will match properly. If, after you have the picture cut, it somehow doesn't seem to tell the story, write more titles and cover bad action with snappy words.

Make your actors act. Better that they over-act than not act at all. Play it all in deadly seriousness.

And here's hoping it's a good party.

HOW MOVIES WIN GOLF TROPHIES

(Continued from page 23)

He uses a light meter, although he feels he does not really need it. A telephotic lens has proved a valuable item of equipment. He has found the super speed camera especially satisfactory, although the double speed type has given good results. He warned against showing too much sky and has found that both front and rear views are valuable. In projecting the pictures he recommended a type of projector which will allow stopping the film to make proper analysis and, then, for re-tracing or reversing the film so that the pupil can get an immediate re-impression.

A symposium of golf movies, showing famous players, one after

the other, has also proved a whole golf education in one lesson. Writing of such an exhibition of Mr. Lloyd's films, Jack Hoag said, in the *Chicago Evening Post*, "After watching carefully the swing of these great golfers and having the pictures run backward and forward or stopped so that you could study each detail of stroke, these are the outstanding points of the play of all these stars, as observed by the writer.

"First and most important was the absolutely still head until after



JESS SWEETSER

the ball was hit. In most cases the head was the last thing to come through, although they all faced the line of play at the finish of the stroke.

"Then there was a complete absence of sway, and the better the golfer the less suggestion there was of any side motion at all. The drag back of the club-head, which the pictures showed, the writer is more inclined to view as a fad rather than as an essential part of a correct swing. Many of the boys were advocates of a straight left leg to hit against, so that the body did not move forward as they hit the ball, and all of them kept the right leg straight on the back swing although the right knee was not locked in the joint."

Golfing and cinematography have indeed been united and the day appears to be here when a golf outfit is not considered complete without the amateur motion picture camera with its friendly, truthful recording eye.

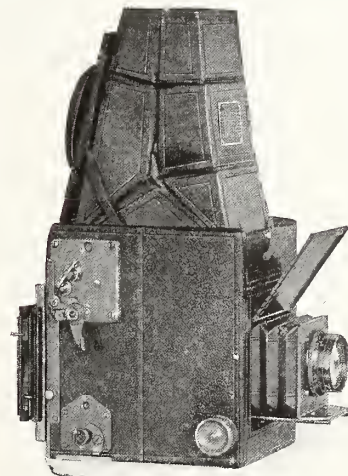
TODAY you may wish to photograph excitement on the rink. Tomorrow's tempting subject may be a quiet scene in the shade.

Both are within the scope of the Graflex illustrated below. It can do just about everything that is photographically possible. Shutter speeds are 1/5 to 1/1000. The lens is the big, fast, *f.4.5* Kodak Anastigmat. Focus is sure; the reflecting mirror shows whether the image is sharp.

2¼ x 3¼ Revolving Back Graflex, Series B

is an ideal camera for the traveler. \$85, complete with Kodak Anastigmat *f.4.5*.

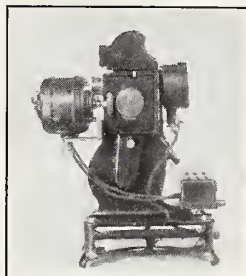
Visit a dealer or write to Rochester.



Graflex cameras are now made by
The Folmer Graflex Corporation
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Pathex



The Automatic Pathex Camera, Motor Driven Pathex Projector, and four magazines of Pathex film \$119.50

Because of its remarkable simplicity and ease of operation, you can take better movies with a Pathex Camera—at lower cost. It is designed and built with all the skill, experience and precision of the world's pioneers in motion pictures—Pathe.

Pathex Automatic Camera is equipped with f3.5 Anastigmat lens. It takes but 5 seconds to load the camera. Aim at the scene you want. Press the button. That's all. Your film is developed free in the Pathe Laboratories. Daylight loading magazines of Pathex non-inflammable film only \$1.75.

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35 WEST 45TH STREET
New York, N. Y.

EXPOSURES

(Continued from page 28)

ceedingly bright subjects are easy to remember. The other subjects, in which the amount of reflected light is cut down very considerably, need more judgment and practice in estimating into which class they fall.

In the standard class are: people in the open, landscapes with near but not closeup objects, racetrack scenes, scenes around docks, a light colored building without heavy shadows, and other objects of similar nature.

The next class in which the light reflected is one-half of the standard class are: street pictures where buildings cut off much of the light, or pictures of buildings dark in color, or pictures close-up under standard light conditions, or semi-closeups on the shady side of buildings but well illuminated by reflected light. They require the next larger stop, or twice as much as the standard light condition. Objects taken close up should always receive twice the exposure given to the same subjects at a greater distance under the same lighting condition.

Where the subjects given in the previous classification have dark backgrounds or are shaded by light foliage, or dark colored buildings, or where there is much shade, or street subjects where the shade predominates, or subjects all in the shade, four times the exposure or two points more than the standard light condition must be given.

When closeups are made in the classification just men-

tioned, or under dark porches, or in scattering trees, then eight times the exposure, or three diaphragm markings larger than standard light conditions are required. In woods where the trees are denser than scattered, or in camp scenes with surrounding trees, or in street scenes with unusually tall buildings, 16 to 32 times the exposure of the standard conditions are required. That is, four or five diaphragm markings larger than standard light conditions.

Whenever calculation shows that the subject reflects less light than this last classification, even under most favorable conditions, some method of artificial lighting must be used in order to obtain satisfactory pictures.

I feel that this may all appear quite formidable and confusing to the average amateur on first reading but, on the other hand, a very little study will show that there are really only about eight classifications of subjects to learn and the half-dozen intensities which can be very easily memorized. Once memorized, and the standard condition fixed in mind, you need never worry about not having any exposure meter with you. The only mathematics required is multiplying or dividing by two as many times as indicated by the classification of the subjects and the factor indicated by the light strength.

Should the taking speed of the motion camera be varied, the variation in the exposure setting is according to the ratio which the taking speed is to the normal taking speed.

EXPOSURE TABLE FOR 16 MIN. CAMERAS WITH 180° SHUTTER OPENING OR GREATER

- f32—White cloud forms in full sun; open sea or white surf in full sun. Best to use two to four times filter and open diaphragm to f22 or f16.
f22—Snow fields in high altitudes in full sun; snow covered mountains; aeroplanes flying; glaciers in full sun; but to use filter and open diaphragm in proportion to filter factor.
f16—Sea shore sandy desert; marine views; snow scenes in high altitudes with people or darker objects; yachting scenes; distant views.
f11—STANDARD CLASS as referred to in text. Street scenes in the open; landscapes; games; nearby views; all medium or light colored objects in the open; shore and water scenes which include bees, buildings or other large objects.
f8—Close-ups in sunlight; subjects with dark backgrounds or shaded by light foliage; dark colored buildings; street subjects where light is cut off by buildings.
f5.6—Street subjects where shade predominates; near subjects with dark backgrounds; any subject all in shade but illuminated by sky or reflection from white buildings.
f4 also f4.5—Close-ups in shade or on north side of building; under porches; subjects among fairly open scattering trees.
f2 also f3.5 to f1.9—In deep woods; camp scenes in woods, in shade in sky scraper streets or deep ravines or canyons.

LIGHT FACTORS WHICH INCREASE THESE CLASSES; ZERO FACTOR. Bright summer sun. NEXT LOWER MARKING. Faint or hazy sun. NEXT, Bright cloudy. NEXT, Dull cloudy. NEXT, very dull cloudy. For spring and summer time half way to NEXT and winter time all the way to next larger F marking.

For the Unusual in Home Movies—



Ciné-Kodak, Model A, *f*.1.9

Slow-Motion —Telephoto Effects

Interiors Without Artificial Light

Exteriors on Dark, Dull Days

The unusual in home movies is easily achieved with Ciné-Kodak, Model A, and its ultra-fast *f*.1.9 lens—one of the fastest lenses practical for cinematography.

For the serious study of motion or for bizarre comedy, the slow-motion attachment is on or off in a jiffy.

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changeable with the *f*.1.9.

Under adverse lighting conditions, the *f*.1.9 lens catches with clarity and sharpness the action that cannot be successfully obtained with a slower lens. Interiors without artificial light, and exteriors on dull, cloudy days—even in the rain—are possible.

Unusual home motion pictures, professional in quality.

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Prices

Ciné-Kodak, Model A, <i>f</i> .1.9 Lens (with tripod)	\$225
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Travel Movies

in most instances, can never be retaken. So it is imperative that you take perfect pictures on the first try. There is but one personal movie camera possessing features used on professional cameras to take clear, sharp pictures under all conditions of weather, light and distance. That camera is *Filmo*, illustrated below. Take it with you when you travel.



Why *it pays* to pay more for this camera

FIRST, consider the lens in the camera you buy. It is of first importance in taking perfect pictures. *Filmo* is regularly equipped with a highest quality anastigmat, Taylor-Hobson Cooke, 25 m/m F 3.5 aperture lens. No lower-priced movie camera affords such a lens. You can use other lenses on *Filmo*, too—12 of them—from the exceptionally fast F 1.8 to a 6-inch telephoto which takes closeups of action at great distances. No other camera using 16 m/m film has this feature.

Filmo has the original special type of viewfinder used in taking professional movies. It is the *spy-glass* viewfinder, which excludes all light except from the object being photographed. It is speedy and accurate. *What you see, you get.*

Only in the *Filmo* design of camera can you get a special mechanism for taking s-l-o-w motion pictures. An invaluable aid to golfers and others who have occasion to analyze motion.

With the *Filmo* fast lens and the adjustable, accurate *speed control* you are sure to get clear pictures, even on dark, cloudy days. This factor alone may some time be worth to you more than the entire *Filmo* cost.

When you are ready to make your own sub-titles, splice and edit films, produce "fade-ins" and "fade-outs," make animated cartoons and in other ways get effects familiar to you on the theatre screen, remember that Bell & Howell is the only manufacturer of personal movie cameras making complete equipment for producing these effects. For 20 years Bell & Howell Company has made the professional cameras and equipment used almost exclusively by leading motion picture producers throughout the world. This vast experience is now at your disposal, through *Filmo* Camera, Projector and equipment. There is also the *Eyemo* Camera, using standard 35 m/m film, for those who prefer it.

Either *Filmo* or *Eyemo* is a lifetime investment. Both have same exclusive features. Don't let a slight additional first cost stand in the way of future years of satisfaction. Mail the coupon for complete *Filmo* or *Eyemo* information.



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Established 1907

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Bell & Howell cameras and equipment are used almost exclusively, the world over, in producing the feature motion pictures you see in best theatres everywhere. This has been true for 20 years.

This explains why you can expect professional results from the Bell & Howell Filmo equipment for the amateur. It represents the world's greatest and longest actual motion picture manufacturing experience. The name "Bell & Howell" is a by-word in Hollywood, New York, and wherever professional movies are made.

The peculiar Filmo camera design comes from this long professional experience. Because of this design you can have the exclusive spy-glass viewfinder, interchangeable lenses, adjustable speed, optional s-l-o-w motion picture mechanism and the ease of operation that only Filmo has.

With Filmo equipment you can get every effect known to professional pictures—such as fade-ins and fade-outs, animated cartoons, close-ups of distant scenes, etc. Bell & Howell Company is the only manufacturer making complete equipment to gain these effects. And now comes the "Filmo Library" which you can purchase outright and own at little more cost than raw film. The finest home entertainment for every occasion, produced exclusively for Bell & Howell in a mammoth plant in Hollywood. See our two page ad in this issue for Filmo accessories.

A leading dealer near you handles Bell & Howell Filmo equipment and Library. Mail the coupon for his name and descriptive Filmo booklet "What You See, You Get."

BELL & HOWELL CO.

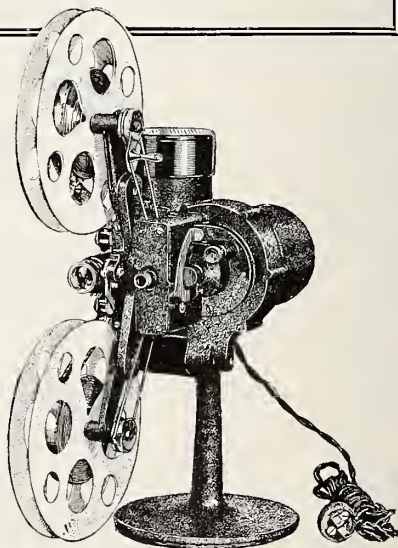
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Please send me your new book on taking personal movies—also further description and illustration of Filmo Camera and Projector.

Name.....

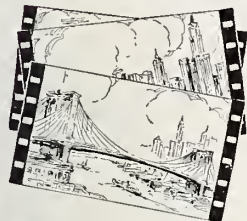
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SPECIALTIES *for the* AMATEUR Movie Maker

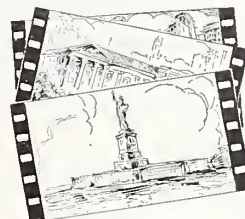
Herein are listed a few of our many specialties particularly adaptable to the needs of amateur movie makers.

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Complete in four reels, containing motion picture views all around New York, from the Battery to the Bronx, from Wall Street to the bright lights. A valuable and interesting addition to your movie library. Each 100 ft. long, on 16 mm. safety film. For Filmo or Kodascope projectors.

\$7.00 each reel. Four reels, complete set.....\$27.50



CINOPHOT

*The Ideal Exposure Meter
for the Movie Camera*

Patented by
DR. EMIL MAYER

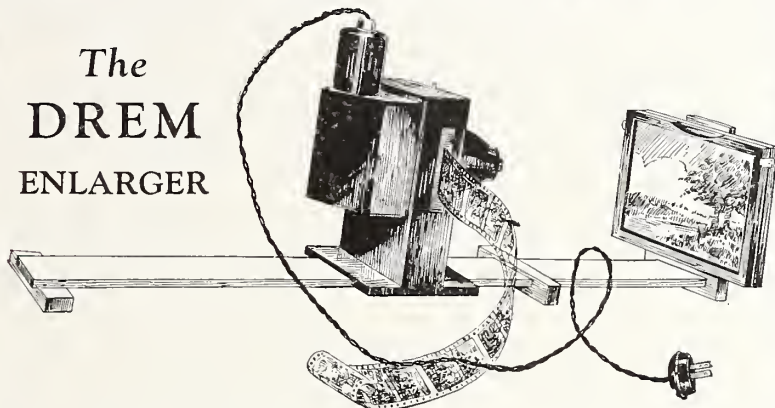
Scientifically exact under all light conditions. Gives correct diaphragm settings for sun and twilight, outdoors, studio, natural or artificial light. Adjustable for individual vision. Always ready for use.

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A compact, efficient outfit for enlarging from motion picture film in the roll such as the Sept, Kinamo, Leica and Ansco Memo Camera, without cutting from the intact reel. Enlargements $3\frac{1}{4} \times 5\frac{1}{2}$ or smaller.

Reflecting mirrors in lamphouse permit using 25 watt lamp, yielding sufficient illumination for very short exposure and satisfactory results.

The focussing of the F. 5.6 lens is done by the quick working focussing mount and all movements and adjustments are simple.

Price complete with lens, lamp and connection cord \$19.25

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A valuable accessory for Cine Kodak or Filmo Cameras, for home portrait or indoor movies. Uses 500 Watt Mazda lamp, in especially designed (patented) reflector.

Single Fotolite Reflector, with folding stand and 10 ft. of cord, plug and control switch\$12.00

Double Reflector as above 20.00
Lamps, 500 watt, Edison base mazda, each 3.25

Case to hold above outfit 7.00



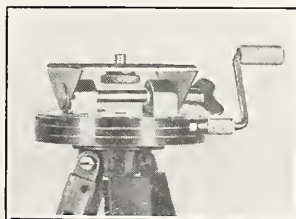
De Luxe Combination Lock FILMO Case

Holds Camera, Telephoto Lens, eyepiece and 2 rolls film. Has regular combination lock same as a safe. Combination can be changed to suit customer. Price \$22.50. If you will return us your old Filmo case, regardless of model or condition, we will allow you \$7.50 for it on price of De Luxe Case.

THE NU TIRAN

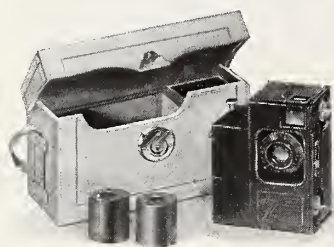
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Motion Picture Department

SEPT



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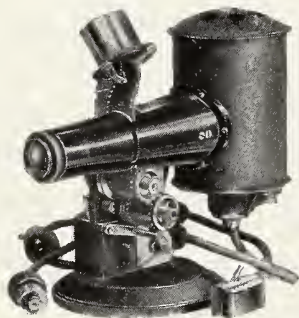
Take motion pictures, time exposures or 250 snapshots with one loading. Push a button—no winding, no double exposures. Uses 16½ feet of standard width film, supplied by Eastman Kodak Company.

Its small size (3" x 4" x 5"), light weight (4 lbs.), make a tripod unnecessary.

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Price - \$40.00

WYKO



WYKO Projector, for still pictures, using standard width film. For home use, educators, lecturers and industrial and commercial advertisers. Eliminates heavy, fragile and expensive glass slides. Operates by hand or electric control. Uses United States Rubber Company's "Royal" portable cord for electrical connections.

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THROUGH THE TELEPHOTE

AMATEUR MOVIE MAKERS last month expressed the hope that each issue would be "bigger and better." You will find this March issue, we believe, not only greater in quality, but bigger in actual size. The improved format was adopted to conform to accepted standards and to make it possible to provide you with additional editorial matter. And we feel that you will appreciate the increase in the number of articles over last month, the radical increase in the number of illustrations, the introduction of artistic headings and borders, and, best of all, the adoption of a rotogravure-effect section, which will make it possible to give greater beauty and variety.

In April *Amateur Movie Makers* will take a further important step towards its goal of excellence in adopting a policy of brilliantly colored covers.

Special issues are under way which will deal exhaustively with the subjects most popular among the nation's moving picture amateurs and lovers. The Travel Number of *Amateur Movie Makers*, now in preparation, will be the first, coming just when you are planning your summer trips. From its travel articles and illustrations you can find scores of fascinating suggestions where to take your cine camera this summer. Among the special features will be; "The Movie Makers Paradise," by Carveth Wells, world famed explorer; "The Heir of the Flathead," by Harry E. Maule, of the Country Life Press; "Reeling the Rockies," by Walter D. Kerst, and "A World Survey of Amateur Movie Making," by J. A. Koerpel of the Agfa Raw Film Corporation.

Helping the amateur in practical fields is another serious aim of *Amateur Movie Makers*. Forthcoming issues will carry valuable articles on amateur movies in:

THE SCHOOL, by Herbert Walsh, secretary of the Committee on Visual Education in the New York Public Schools, and by J. J. Zmrhl, District Superintendent of Schools, Chicago.

THE CHURCH, by Cecil Stokes, who developed a successful church film service in New England.

COMMERCE, by Mich. E. Toepel, expert of the International Motor Company.

THE MILITARY SERVICE, by Dr. Herman Goodman and Captain Louis Frohman.

THEATRES, by Eric T. Clark, Manager of the Eastman Theatre, Rochester, N. Y., and Edgar Bohlman, of the Laboratory Theatre, Brooklyn, N. Y.

THE HOME, by Dwight R. Furness, of the Board of Education of the Methodist Episcopal Church.

And other articles will similarly discuss the relation of amateur motion pictures to medicine and surgery, architecture, charitable fund raising, law and public safety, community advertising, and a score of other practical problems of our complex modern life.

Amateur producing clubs which will soon be reviewed are: "The Little Screen Players" of Boston, by Herbert F. Lang; "The San Diego Amateur Moving Picture Club," by Arthur F. Gaynes; and "The Purity Players," by S. Winston Childs. *Amateur Movie Makers* is also planning a survey of how amateur motion pictures are being used by the thousand or more little theatres of the country.

Discussion of technical problems will be continued. In April a photo-play review department will be begun.

And **FICTION** is coming to *Amateur Movie Makers*. Our amateur scenarios will continue, but with this difference. We will first publish short stories for your enjoyment, and in the following issue convert them into practical scenarios, both to give you working material and to show you how it can be done. After studying these examples you will know how to turn your favorite stories into working scenarios for your amateur productions.

Yet all of these features will be in addition to the scores of other suggestions designed to show you how to have more fun with your moving picture camera.

If you are not a member of the Amateur Cinema League or a subscriber to Amateur Movie Makers join the league or subscribe today!



AMATEUR MOVIE MAKERS

Official Publication of

AMATEUR CINEMA LEAGUE INC.

"To See Ourselves As Others See Us"

Volume II

MARCH, 1927

Number 3

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Our Pen Wielders

FLORENCE M. CUTTER is inherently gifted to muzzle moving picture, or any other, platitudes, as she is the sister of Hiram Percy Maxim, inventor of the Maxim Silencer. In private life she is Mrs. George Albert Cutter of Dedham, Massachusetts.

RAYMOND L. DITMARS is a world famous scientist, and has created during the last ten years the most wonderful collection of moving pictures of every branch of animal life in existence. He is officially Curator of Mammals and Reptiles of the New York Zoological Park.

DWIGHT R. FURNESS was on the staff of the United States Government School of Photography at Rochester during the war, is a student and technical investigator of photographic and cinematographic methods. He is now in charge of publicity for the Board of Education of the Methodist Episcopal Church, Chicago.

PAUL GULICK is an outstanding writer for professional motion pictures. He is intimately in touch with the new developments in the technique and artistry evolving in the commercial field, through his work as Director of Publicity for the Universal Pictures Corporation, New York City.

WALTER D. KERST is an amateur cinematographer of Jersey City, N. J., whose enthusiasm for amateur moving pictures has taken him far in mastery of its technique. He is a frequent contributor on cinematography to current magazines and papers.

JOSEPH LEE is a distinguished philanthropist, author, and leader in national social work, of Boston. He is president of the Playground and Recreation Association of America, and is recognized as father of the playground movement in America. He is author of "Constructive and Preventive Philanthropy" and "Play in Education," considered the finest book yet written on the values of recreation.

HELEN F. PRICE is an author, scenario writer, and amateur cinema enthusiast of Johnstown, Pa. She not only writes her scenarios but directs their amateur production as well.

EUGENE WILLIAM RAGSDALE is cameraman of the Motion Picture Club of the Oranges and has recently begun production of photoplays on a professional basis. He was one of the earliest amateur cinematographers in the field, and his actual experience in amateur production will prove of value to readers of Amateur Movie Makers.

W. STERLING SUTFIN is Assistant Foreign Publicity Manager of the Remington Typewriter Company, N. Y., with an exhaustive technical background in amateur cinematography.

FREDERICK F. WATSON is a professional expert in motion picture developing and printing. He is head of the Frederick F. Watson Film Laboratories, Inc., New York City.

ROY W. WINTON is Managing Director of the Amateur Cinema League.

Now a Word to Our New Readers

¶ YOU will share the fascinating experiences and receive the expert help of these contributors and many others regularly by becoming a member of the Amateur Cinema League or by subscribing to **Amateur Movie Makers**. ~ ~ ~

See Inside of Back Cover

EDITORIALS

BUILDERS WANTED!

THE foundation has been laid. Our League is the recognized voice of the amateur motion picture makers of America. This newest national recreation will be kept on an amateur basis. There will be no crowding out of those of us who look to cinematography for our relaxation and our pleasure by those who would prefer to put everything in life on a commercial basis. The preservation of the amateur point of view is assured since the Amateur Cinema League is a going concern.

If we are dilatory, as a group, we shall declare a holiday for a season and sing praises over the foundation which we have created. If we are progressive we shall at once get to the real business of building an edifice on that foundation. The structure to be built is already outlined. There is an amateur film exchange; there is a scenario department; there is a service for local clubs; there is a photoplay department; there is a fully equipped headquarters ready to give members an instant response to inquiries.

If this edifice is to be built money must be forthcoming. The only way the Amateur Cinema League can get money is by an increase in its membership. *Amateur Movie Makers* is a clean magazine, conducted according to a straightforward and open policy. It is not a commercial publication enterprise. It will make profits, but these profits must be used to increase the direct service of the magazine itself to the membership of the League. It must never be asked to supply the funds with which the League carries on its other services.

Those of us who are working at headquarters want to get at the service tasks of the League at once. We need the support of our membership and of all persons interested in amateur motion picture making, whether they are members or not. We cannot undertake the things the directors have planned unless we are reasonably certain that these things will be carried out. We do not want to start anything we cannot carry through.

Putting it bluntly, we need more members in the Amateur Cinema League and we need them at once during the charter membership period. Charter memberships can be secured now with no extra cost. After May 11 charter memberships cannot be purchased at any price. The roll of pioneers in this great new activity of personal motion picture making—which is destined to affect the course of human history so profoundly—will be fully made up on the morning of the twelfth of May of this year.

Many of you who read this intend to join this movement. You are waiting, with commendable caution, to see how it turns out, how long it will last, how soon it will get into the hands of commercial interests and out of the hands of amateurs. You are protecting five dollars carefully. So far, so good. But you are, by that caution, tying the hands of your amateur organization. We are forced to mark time with many of our major projects. It is up to you to see that this movement turns out as you would like to have it turn out. It is in your hands to make it or to mar it.

The Amateur Cinema League pioneer charter members have started this worthy and valuable and serviceable association of ours. It is yours whether you

come into its membership or not. You are getting the benefits of it. Let it serve you more fully. Balance your caution against our need. Have confidence that a board of governors, such as we have, will keep this organization an amateur enterprise no matter what may happen in the future. Come with us and let us all put something fine on top of our excellent foundation.

THOSE MILLIMETERS

AN amateur should not be measured by his millimeters. The question of standards is obsolescent in this great new American occupation of personal movie making. Professional film is film used for professional purposes. Amateur film is film used for amateur purposes. Film widths are beside the point. Thirty-five millimeter film has been used by professional and amateurs. The same is true of twenty-eight, sixteen and nine. Amateurs are cranking and button pressing with all sizes. They are getting good results with all sizes. Different widths are particularly suitable to different purposes. The intelligent amateur knows this as does the intelligent professional. He gets good pictures when he uses the appropriate film width for the precise purpose he has in mind.

These remarks also apply to the reversed negative and contact printing argument. Both of these have their place and both produce excellent results when they are used with an intelligent knowledge of their best applications.

Anyone using a personal or home motion picture camera is using an instrument that is not quite so simple as a carpet sweeper and not quite so complex as a linotype. It requires operative intelligence. It is not an instrument for the moron. On the other hand, it does not demand years of training. Science and industry have done everything possible, up to the present, to make the motion picture camera available to a very large number of personal users, but they have not turned out a product that a six-year-old child can use with perfect results. Maybe they will later. What they have given us is an amazingly adequate and effective means of pleasure and satisfaction. We may be correspondingly grateful.

There come to the editor of *Amateur Movie Makers* many discussions of the advantages of one width over another and of one printing process over another. Many trained professionals and many well-informed amateurs have positive views as the result of an experience which may be narrow or broad, depending on the individual case. Naturally enough, many of these discussions turn on some phase of unsatisfactory results that have been obtained because people ask for help chiefly when they are not getting first class pictures. Ninety-nine persons out of the hundred who have got good films with all these methods are inclined to keep still and to be satisfied silently. We do not hear from them. But we know they exist because we occasionally find someone who writes in to tell us about it.

We are getting confirmed in the opinion expressed in the first number of this magazine, which is that good results in cinematography are dependent upon the care and intelligence of the cinematographer. All the equipments available will serve him if he gives them careful usage.

Amateurs are not classified in millimeters.



SCREEN MODELS FOR A TWENTIETH CENTURY LIONARDI
"The Last Supper" of da Vinci Might Have Had This Scene From "Ben Hur" For Model.

A MILLET FROM THE MOVIES

This Scene From "The Big Parade" Might Have Served
As a Model For the Painter of the Gleaners.



MOVIES *and* ART

Screened Models for Modern Masterpieces

By Joseph Lee

EDITOR'S NOTE.

AMATEUR movie making is America's newest recreation and is making rapid strides towards becoming one of the greatest leisure time activities of the nation. Amateur Movie Makers therefore felt it would be particularly appropriate to bring to its readers, the men and women who are now enjoying this recreation, and which will soon bring happiness to millions, a message from the man who is the unquestioned leader in every phase of the whole national recreation movement. The man is Joseph Lee, famous philanthropist of Boston.

More than any one other man's, the vision and philosophy of Mr. Lee have moulded the present intelligent appreciation of our nation for the vital necessity in every life of play, recreation, leisure time activity, call it what you will. It is largely due to Mr. Lee and to the great national organization of which he is president, the Playground and Recreation Association of America, that today our country realizes recreation is as necessary to our lives as work has always been recognized to be. In other words Mr. Lee and the forces he drew about him a quarter of a century ago saw that the United States in its industrial obsession was rushing to a mechanistic annihilation. Largely through their efforts this national menace has been averted. America, while progressing industrially more rapidly than before, has learned to take time to live humanly. And we call this humanizing activity recreation.

To amateur movie makers it means long hours of happiness out of doors and in, recording beauty, humor, pathos, triviality or history, through the magic of the moving picture camera. To others recreation may mean motoring, golf, following the hounds, music, painting, drama, social service, any one of the thousand things which are different from the daily tasks required by necessity. And the amateur movie maker with his camera's eye, may and does share all these with their enthusiasts. And he has the additional power of preserving all their joys and his own for the years to come.

And so when we addressed to Mr. Lee the question as to what appealed to him most in amateur movie making as a recreation, it is delightful to note that he immediately applied its possibilities to one of his own hobbies—art. For although his chosen life job has been, against countless odds, to help other people secure the means to play, he has never forgotten how to play himself. Born the son of a leading "back bay" family of Boston, wealthy, cultured, he has devoted his entire life and most of his fortune to the cause of recreation, but in his hours of relaxation he has found personal happiness in the study of abstract beauty. Through his leadership, largely, millions of American children know the joy of playgrounds and swimming pools, and other millions of adults enjoy tennis courts, bathing beaches, municipal golf links, art museums, community orchestras and the thousand other expres-

sions of the recreation hunger which he helped a nation to make articulate. Yet this man who has made life happier and richer for countless fellow citizens turns from this gigantic task to refresh himself at the altar of art, and finds, as he says below, "the human figure, especially in motion, the most interesting object in the

world." And in catching a little of this beauty on paper or on canvas he believes the motion picture may have a big part. Although not yet an amateur cinematographer, in the light of the inspiration expressed in his article, it is clear that it cannot be long until he is one of us.

I HAVE never done any amateur movie work but have been advised to do so by a very competent artist who is interested in my own struggles to represent action with a pencil. Personally I think that the human figure, especially in motion, is the most interesting object in the world, though it is one not much appreciated by our modern artists, except the Spaniards. But for a long time photography was rather a hindrance than a help in the study of this subject. The very fact that it showed what the eye itself could never see made it worse than useless in the attempt to reproduce the visual effect of motion.

The movie on the other hand gives us the thing itself almost as the eye sees it, and I believe that through the movie many people will get a true artistic feeling for the human figure and become interested in its reproduction. What they will learn to make from it will not be the copy of a single photograph—not at least if it is any good. In the movie, as in the real moving figure,

what one sees is not a single picture but many blended, and that—or rather the effect of it—is what we want to reproduce.

It is not indeed a copy even of the movie's presentation that we want. Most people know Rodin's famous walking figure, but, as Rodin himself has said, its position is one which no human being ever took. The two legs are in the position in which we see them, but they never take these positions at the same time, although we think they do. The artist must still act on what he sees, not on what science tells him are the facts. And above all, he must act on what he feels, how it feels to walk and skate and dance and push a gondola, even more than on what he learns from watching someone else. But the movie will give us the data for expressing what we feel as the single photograph could never do.

Of course there are many other advantages in taking moving pictures, but this one seems to me of especial value.



THIS SCENE OF ELEANOR BOARDMAN MIGHT WELL SERVE A GAINSBOROUGH OR A ROMNEY



GEORGE BELLOWS WOULD NOT HAVE NEEDED A MODEL FOR A WAR LITHOGRAPH IF HE HAD HAD THIS "SHOT" OF JACK GILBERT IN "THE BIG PARADE"

Creating a FILM LIBRARY

By W. Sterling Sutfin

IT is only a matter of time before film libraries will be a part of every modern home. The proper place to keep your films is in the book-shelves together with your books. The standard tin humidor cans are not particularly attractive, but it is a simple matter to make them so by merely applying a coat or two of one of the new quick-drying lacquers to the covers of the cans, using any color you care to select. The film cans may then be labeled (as books are labeled), in any original decorative manner you choose. If you want to go to the trouble, an index of scenes pasted on the inside of each cover will often be a convenience in locating some particular "shot." The film cans, if stood on end in the book-shelves, have a tendency to roll out but this is easily remedied by affixing a cleat or two to the shelf.

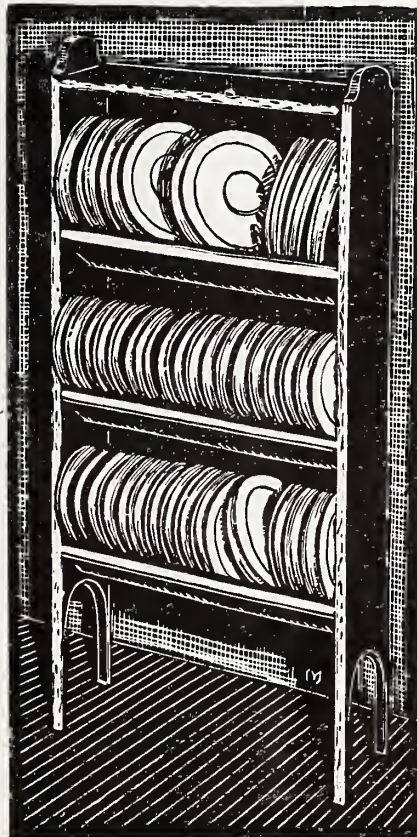
Let your friends browse through your labeled film cans as they would through the books in your library—let them select the titles they want to "see." Do not make the mistake of showing too many films. Although people are quite willing to sit through several hours of pictures at a theatre, the home atmosphere is quite different, and pictures lasting more than half an hour are likely to become boring to at least a few members of your audience.

When you are showing a film for the first time to the people who appear in it, run it off at least twice or even three times. If your guests are not as enthusiastic as you think they should be (particularly men), do not confuse their apparent lack of enthusiasm with lack of interest. Most of us have a feeling that it is not quite the "proper thing" to let others observe our "Narcissus-complex" at work!

The importance of storing films in humidor cans is continually being stressed by film manufacturers but too little attention is paid to these warnings by users of motion picture apparatus.

As soon as you receive your developed films and have run them off to your satisfaction but are not quite ready to splice them into 400 foot rolls, place them in a cake-box (or some tightly covered metal container), putting several sheets of

moistened blotting paper or a sponge in the bottom, being careful that no water gets on the film. An unused cigar humidor is also an excellent place to store films until you are ready to splice them together. If



you allow your films to dry out you will find splicing more difficult, since, when the emulsion becomes dry, it is difficult to scrape without injuring the body of the film stock.

When ordering titles, write them one day, put them aside and read them again the next day. You will find that some have gained in "sparkle" while others which looked good when you wrote them are woefully dull. It is absurd to spend hours studying scenes before photographing them and then spend but five minutes writing a set of titles.

To avoid useless confusion when editing and assembling films, it is a good plan to splice together the set of scenes you want to follow each sub-title. Then splice on the sub-title. Make little rolls of these strips and slip a rubber band around them. Then when you assemble the film as a whole you will find it a simple matter to splice these little rolls into

their proper places, and nine times out of ten you will find ways to improve the continuity at the last minute.

The use of a combination splicer and rewind is a real help and saves fully 50 per cent of your time in splicing. If you do not use a rewind it is quite convenient to use any thick book (such as a city telephone directory), and hold the loose ends of the film by slipping them between the pages.

A word as to assembling films. You will find that you have two classes of audiences: Those who appear in the pictures and do not care particularly whether the photography is good or bad; those who do not appear, do not know the people appearing, and merely want to see an interesting and well-photographed film.

Cut your films ruthlessly—do not include in a film which you want to show as an example of amateur cinematography any scenes which are not up to your own high standard of excellence. Keep a supplementary reel of these scenes which, though interesting to you and those appearing, would not interest an "outside" person. Any scene worth taking is worth keeping even though the results, photographically, do not suit you. Do not destroy these scenes (it can prove embarrassing to do so!) but keep them all in supplementary reels which you can run through the projector for those who are interested.

At the beginning and end of a reel, splice on about three feet of light-struck (black) film. You will thus avoid the irritating glare occasioned by the use of transparent film.

Place rubber bands around your film reels before you put them in the humidor cans, otherwise you will find your films will have a tendency to unroll and in time the ends will become frayed and broken. A small piece of adhesive tape will also hold the film end securely, but a rubber band is better.

By following these systematic methods your film library will soon become as compact, as well ordered, and in its own way more interesting and valuable than your library of printed volumes.



SUGGESTION THROUGH SHADOWS IN THE "CAT AND THE CANARY"

SHADOWS *As a Movie Motif*

By Paul Gulick

TIME was when American directors, cameramen and even unimaginative producers made a fetish of camera angles. The cameramen of eight or ten years ago virtually camera-angled this interesting "modern" discovery of European moving picture technicians to death. Now it comes back on us as a new dramatic motif and the foreign cameraman, the foreign director are receiving a credit in American public prints not only out of all proportion to its importance, but to the detriment of the pioneers who actually started this cycle in the United States. They say it takes seven years for a fashion in clothes to repeat itself. It may be the same in moving pictures. Possibly we are facing a re-introduction of camera angles in moving pictures; at least we have with us a goodly supply of the directors who have been using them abroad as a basis for this prediction.

Among this number one of the most promising is Paul Leni. Upon the outcome of "The Cat and the Canary," which has just been finished at Universal City, depends a very great deal for Carl Laemmle. This astute moving picture producer has a remarkable faith in hunches. One of these hunches is Paul Leni. None of this artistic and accomplished gentleman's past performances is a positive guarantee that he will be a big success as a moving picture director. His reputation in Berlin is rather that of an impressionistic painter, and therein lay such reputation as he had acquired in America. As a general thing, artists who have been most successful either as painters, as writers or theatrical producers, have been indifferent successes when they lend their names to moving picture productions. The fact was that they had centered their attention so much on the art nearest their hearts that

it lacked the fluidity and adaptability which is required by moving picture technique. But this did not deter Mr. Laemmle. Paul Leni had other abilities which qualified him just as well as his knowledge of composition and color for the task of directing. In addition to that, Leni had embraced heart and soul the American view-point, a thing which so few Europeans are willing or able to do.

Leni, for instance, demanded as his first production a typically American piece. He got it. He wanted to direct it in a typically American manner rather than with European technique. This also met with hearty acquiescence on the part of Mr. Laemmle. The result was that he was given a thoroughly American assistant in Robert F. Hill, with whom he could consult, and that between them they have evolved a mystery picture which gives every promise of outtravelling its stage prototype.

It chanced that I was in California while this picture was being made, and I took a very keen interest in watching Mr. Leni's methods. I found to my amazement that he had introduced an entirely new motif into pictures—shadows. How many times have you seen a camel caravan throwing grotesque and lengthening shadows on the desert sands, or a figure casting a doomful shadow ahead of it, as in "The Phantom of the Opera"? These are effective bits in every well-directed picture. But Leni is directing an *entire picture* in shadows. It has taken a little longer, but its results are amazing. The officials at Universal City have crowded the little projection room where the "rushes" are looked at every morning, to marvel at the shadow development of "The Cat and the Canary."

One might add another dramatic motif to the play. It is true that it is responsible for some of the shadows. This second motif is Gothic. I was amazed to find that every article of furniture, every lamp, bracket, curtain gable, and architectural feature of "The Cat and the Canary" sets was built with a very distinctly Gothic design, which lends a strangely sinister atmosphere to the backgrounds. The effect of a simple chair-back, for instance, thrown against one of Leni's expressive wall spaces, is vibrant with mystery and when combined with pantomimic acting of the kind that Leni is requiring of his cast, it becomes intensely expressive of mystery.

At the very first, Leni and Hill noticed that the attempt to carry the dramatic action in this dual way, that is through the actual figures and the shadows of those figures, was resulting in imperfect lighting of the faces. Right away the technicians got busy, and a little well was dug in every set at a place where it would be hidden from the eye of the camera, but of sufficient proximity to the players, so that flood

lights could be thrown on the faces of the characters. The shadow from this auxiliary light being thrown directly up toward the ceiling, is never registered on the backgrounds. It took a week to experiment with this kind of thing, but when it was in working order the executives noticed a new strength in facial pantomime without any resultant interference with the grotesque shadows which are part and parcel of "The Cat and the Canary."

An example of this type of lighting and of the Gothic motif may be seen in the accompanying illustration. It shows Martha Mattox carrying a lamp, walking down a long Gothic hall-way pierced by innumerable Gothic arched windows. Notice, if you please, that Leni has placed his lights in such a way as to throw a dark shadow of Miss Mattox ahead of her. The well scheme wouldn't work in this event



GOTHIC ARCHES ADD SHADOWED MYSTERY

and so a little arc lamp was utilized to light up her face. It works perfectly for this purpose, without diminishing the effect of the shadow.

Another of Mr. Leni's ideas is graphically exhibited in this picture.

Notice the candelabra with the several burning candles in the immediate foreground. Leni has made use of striking objects of art, furniture, and even individuals in this manner. A portion of the object appears in the foreground as though the camera had been set in the middle of the room and the scene had been shot without removing an apparent obstacle to its clear view of the scene. This splendidly carried out the idea that the camera is actually in the scene itself and is silently observing the drama unfolding before the eyes of the spectator.

In pictures made in Europe, Leni's remarkable facility for creating impressionist sets had stamped him as a genius of this school. There is absolutely nothing of this type about "The Cat and the Canary." Every effect which might have been achieved by grotesque sets, by extreme disproportion of

objects and by novelty of camera angles, has been distinctly eschewed. Instead, effects of this nature have been created by imaginative methods. Take, for instance, still Number 2. By throwing a shadow on an irregular surface, a distortion of the shadowed figure takes place which in itself is dramatic and impressionistic. Leni has in almost every instance utilized the angle of the floor and the wall to carry out this jointed shadow idea and making that take the place of his European set building technique. Occasionally an article of furniture is injected in this angle to give a double and sometimes a triple bend to these shadows. Notice in this still also the presence of the Gothic doorway. It is present in every scene and every set.

Several directors of foreign origin have failed in America and their failure is largely attributed by those on the inside to the lack of mechanical organization and particularly to the cameramen they use on the other side. It may be interesting to note, therefore, that

Continued on Page 38



"HANDS UP"

A Held Up HOLD UP

An Amateur Scenario

By Helen Fisher Price

HERE'S one for snowy weather, or Bimini Beach, for that matter. It is one ideal answer to the question "what shall I do with my amateur movie camera in winter." And this short and snappy scenario should also recommend itself to amateurs for it can all be shot out doors and on one roll of film. It can, for it has been done by a group of amateur movie fun lovers in Johnstown, Pennsylvania. And besides all the fun they had, when shown at the Johnstown Library hall it raised a substantial sum for a local charity. If your camera has been lying idle, awaiting the call of Spring, get it out and call your friends together for a "production party." If there's snow to work in, so much the better. Note the contrast which the white background gives to the accompanying illustrations.

A HELD UP HOLD-UP

Cast of Characters

In Order of Appearance

Dorothy Atwood
Tom Worth, her school-day sweetheart
Mrs. Atwood, Dorothy's Mother
Betty Atwood, her granddaughter
Mrs. Stuyvesant, friend of Mrs. Atwood

William Stuyvesant, her young son
Jim Roland, Tom's chum
Three Fisted Mike, the real highwayman

Dicky the Dip, his accomplice
Mrs. MacDonald, another friend of Mrs. Atwood
Robert Livingston, a naturalist
The Constable
The Chauffeur
The Horse

Time—The Present.

Place—Any town.

Part 1—As it was planned.

Part 2—As it happened.

SCENE INDEX

- 1—Street scene. Atwood home at one side.
- 2-4-6—Steps of Atwood home.
- 3—Street scene. Similar to 1 but taken looking in another direction.
- 5—Across the street from the Atwood home.
- 7—A stretch of country road.
- 8-10-15-18—In front of the Atwood car.
- 9-15—Another stretch of country road.
- 11-13—In the woods.
- 12-14-17—Down the side road.
- Number of scenes—18.
- All exteriors.

LIST OF PROPERTIES

Scenes 1, 2 and 4. School books. Preferably one lot done up in strap.

Scene 4. Lorgnettes.

Scene 6. Large bandanna handkerchief, revolver, cap, gun and horse with saddle.

Scenes 7 and 8. Two automobiles, two revolvers and other bandit's equipment.

Scene 9. Horse and saddle, watch, large handkerchief.

Scene 10. Same as 7 and 8. Also jewelry, hand bags, etc.

Scenes 11 and 13. Field glasses, note book.

Scene 14. Two revolvers.

Scene 15. Same as in 9. Also revolver, handcuffs and star for constable.

Scene 16. Two automobiles.

Scene 17. Three revolvers, handcuffs, and constable's star.

Scene 18. Two automobiles, handcuffs.

TITLE. PART I. *As It Was Planned*

Scene 1. Street scene in front of Atwood residence.

Tom and Dorothy are seen walking down the street, school books in hand. They turn in at the Atwood residence and pause to talk when they reach the steps.



ABDUCTED

Scene 2. At the steps of the Atwood residence.

Close-up of Tom and Dorothy.

Scene 3. Another street scene in front of the Atwood residence. View looking in different direction than in scene 1.

Mrs. Atwood and Mrs. Stuyvesant are seen walking together. They stop at the entrance to the Atwood home.

TITLE. An invitation for an afternoon drive.

CUT-IN. Insert close-up of Mrs. Atwood giving invitation.

Back to scene.

Mrs. Atwood says "good-bye" and starts up the path to the house.

Scene 4. At the steps of the Atwood residence.

Tom and Dorothy are still talking. They look up as Mrs. Atwood approaches and Tom speaks to her. Mrs. A., without replying, lifts her lorgnettes to her eyes, looks Tom over very disapprovingly and then enters the house. Both T. and D. look very downcast and Tom says dejectedly:

TITLE. "Gee, I wish I could make your mother like me."

Back to Scene.

Tom and Dorothy look up and across the street. They see Jim Roland and wave to him to come over.

Scene 5. Across the street from the Atwood home.

Jim waves in reply, says good-bye to a man he is walking with and starts across the street.

Scene 6. At the steps of the Atwood residence.

Jim enters and is greeted warmly by his friends. They have hardly had a chance to start talking when Dorothy, suddenly becoming much excited, grabs Tom by the sleeve and says:

TITLE. "I know how we can win mother over—remember she invited Mrs. Stuyvesant to go for a drive. We'll plan a fake hold-up and Tom can come to the rescue."

Back to Scene.

All become excited and Tom says the idea is a fine one. He shouts:

TITLE. "Jim can be the hold-up man."

CUT-IN. Insert picture of Jim disguised as a hold-up man.

Back to Scene.

And adds Dorothy:

TITLE. "Tom can come to the rescue on my horse."

CUT-IN. Insert picture of Tom riding down road on horseback with a gun across the saddle.

Back to Scene.

The plan is agreed upon. They shake hands and part.

END OF PART I.

TITLE. PART II. As It Happened.

Scene 7. A stretch of country road.

In the distance the Atwood car can be seen approaching slowly. A second car appears in the rear, passes it and then turns across the road and stops in such a position as to block it. Mike and Dicky jump out, Mike remarking as they do:

TITLE. "We'll take their jewels and hold the girl for ransom."

Back to Scene.

The Atwood car drives up and comes to a stop. Mike, waving his revolver, shouts:

TITLE. "Get out and hand over your jewels."

Back to Scene.

The occupants of the Atwood car start to get out.

Scene 8. In front of the Atwood car.

Dorothy, Mrs. Stuyvesant and her little boy, Mrs. MacDonald, Mrs. Atwood and her granddaughter and the chauffeur descend and throw up their hands. Mike collects all their valuables while Dicky covers them.

TITLE. In the meantime—

Scene 9. Another stretch of road.

Jim, disguised as a hold-up man, is seen anxiously waiting. He looks for the Atwood car, examines his watch and seems restless. In the distance Tom can be seen and Jim signals to him that nothing is in sight.

Scene 10. In front of the Atwood car.

After Mike has collected the valuables, he grabs Dorothy and drags her off struggling to a side road while Dicky remains behind and keeps the others covered with his revolver.

Scene 11. In the woods.

Robert Livingston, a naturalist, is seen walking slowly and taking observations with his field glasses. Suddenly he stops as he hears screams in the distance. He raises his glasses, looks and sees:

Scene 12. Binocular view of Mike dragging Dorothy down the side road.

Scene 13. Same as Scene 11.

Exit Livingston running.

Continued on Page 39



THE RESCUE



HOW *The* Roosevelt Films Were Saved

By Frederick F. Watson

THEODORE ROOSEVELT was one of the first great men to be recorded thirty years ago by that new invention, the motion picture. And from that first rather crude film, taken when he was Assistant Secretary of the Navy, until his death his brilliant career was faithfully recorded on the gradually perfected cellulose film, now a so matter of fact part of our daily existence. Indeed so closely did his years of public life parallel those during which moving pictures were perfected, that the collection of films recording his deeds comprises a cross section of the history of motion picture development, and from it alone a history of motion pictures might well be written. And so accustomed has everyone become to the impression that the great men and women whom the motion picture has filmed have been immortalized in cellulose for all time, that when the Roosevelt Memorial Association began several years ago to assemble all the existing Roosevelt films, it was felt that

the task was merely one of collection. It was soon discovered, however, that this was far from the fact, and that the very films which had

that was hopeless. To save them by reproduction on modern film stock was the immediate necessity. But this, too, presented seemingly insurmountable difficulties.

In the early days of moving pictures, disorganization had been so great that films made during this period were of a multitude of kinds, sizes, designs and manufacture. All these variations were reflected in the invaluable collection which Miss Caroline Gentry had made for the Roosevelt Memorial Association. The films had been "shot" in many places all over the globe and in perhaps ten or twelve different makes of cameras. The apertures, or individual pictures, were far from the sizes we use today. Some were comparatively small; some so large they ran into the perforations; others were so high they overlapped each other at the frame

line. The position of the frame lines varied in a like manner. Some were placed on the sprocket hole;

Continued on Page 36

WOULD the amateur movie makers of America like to view these famous Roosevelt films in their own homes and with their own projectors? If they would Amateur Movie Makers will be happy to cooperate with the Roosevelt Memorial Association by taking such a message to the Association. The films are already in 35 mm. film and are being distributed for the Memorial Association by the Y. M. C. A. Motion Picture Bureau, 120 West 41st Street, New York City, and 1111 Center Street, Chicago, Illinois. Information concerning details of distribution can be secured by writing George J. Zehrung, director, at either address.

Should users of narrower width films express the desire, in a number which will justify the Roosevelt Memorial Association in making the investment, the Association today stands ready to have these films reproduced for them. If you would like to bring Theodore Roosevelt into your own home, for yourself and your children, through the magic of the moving picture, write to the Editor, Amateur Movie Makers. If response to this opportunity then warrants, the Roosevelt Memorial Association will take steps to meet it.

And note which reel, or reels, would be most interesting. The titles of the ten now ready are: No. 1, "T. R.—Himself"; No. 2, "Roosevelt, Friend of the Birds"; No. 3, "Roosevelt, the Great Scout"; No. 4, "The Roosevelt Dam"; No. 5, "The Panama Canal"; No. 6, "Roosevelt at Home"; No. 7, "Roosevelt, Big Game Hunter"; No. 8, "Roosevelt's Return Through Europe"; No. 9, "T. R. Comes Back"; No. 10, "The River of Doubt, Roosevelt, Scientist and Explorer."



ONE OF THE OLDEST FILMS IN EXISTENCE
The First Moving Picture of Theodore Roosevelt, Then Assistant Secretary of the Navy

been secured were in danger of being totally lost through natural disintegration. As for using or showing them, especially the early films,

THE INTELLECTUAL FILM

As Seen By Gilbert Seldes

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ANOTHER popular form of entertainment has lived and grown to greatness in complete ignorance of the highbrows—the moving picture. The enormous financial investment, the \$500,000,000 annually paid down for seats in America, has made the movie what it is today. The only critics who have counted at all are the ones in the daily papers, and their criticism began too late and is often far from highbrow. The intellectual had to attack the moving picture in another way. He has pretty consistently belittled the super-superspectacle film like *The Ten Commandments* and praised the simplicity of the old-time Westerns, serials, and other thrillers; he has exalted the old Keystone comedies with their flying cops and custard pies over the more refined types of movie comedies. In 1920 a German film—*The Cabinet of Dr. Caligari*—was shown for a week at the Capitol Theater in New York, and from that moment intellectual interest in the films really started. It was an extraordinary film then, and still is; it is the only film I have ever heard hissed. It was the first attempt at a purely artistic film and happened to deal with the hallucinations of a maniac, giving free play to a wild and fantastic story in a setting both unreal and highly imaginative. Its failure was total; not until six years had passed, in 1926, was it seriously revived, to a rather exceptional success in a small theater. In the meantime another Ger-



SCENE FROM THE FIRST OF THE INTELLECTUAL FILMS, "THE CABINET OF DR. CALIGARI"

man film—*The Last Laugh*—had made an unusual impression and a reasonable financial success in New York; elsewhere it had failed abysmally. The typical report was from a city in Kansas where the movie critic of one of the papers had advised only the half-wits to stay away from the theater and the theater was completely empty on the second day of the showing. Although the original picture was told without captions, these were inserted for the road exhibitions, but failed to help *The Last Laugh* at all.

With these two pictures and three or four experimental films made in Paris, and with the prospect of artistic, intellectual, or censorable films from Russia, France, and Germany, it became clear that there was a nucleus for a film repertory. A small theater was taken by the Film Guild, which sandwiched in some of these unpopular films with revivals of certain great successes, the Griffith pictures, the old Chaplins, the Jannings and Pola Negri films from abroad. It has been going for about a year with significant success; a monthly magazine devoted to the art of the films—not a movie magazine, this time—is promised by the directors. Another group—the Film Associates—made some showings of odd and unusual films last year, and

proposes to make such films as well as to show them. A second small theater for superior films is in action on lower Fifth Avenue, in New York. And everyone concerned knows that the way to make these small movie houses effective is to tie them up with groups in other cities. The Little Theaters have already provided the houses; all you need to do now is to send out the films.

This will mean something entirely new in the film industry—films made for a comparatively small number of spectators—and just as the Little Theater movement had an effect on the commercial theater, the little movie houses may have an effect on the movie industry. According to the trade journals, some directors have been impressed by the technic of *The Last Laugh*. How much more would they be impressed if a movie made for a small audience, with no highly advertised stars and a minimum of expense, should turn out to be a hit—as has happened frequently with plays?

In Paris there is at present one house devoted to unpopular films; in Germany films for special audiences are not uncommon; London has a film guild with some of England's greatest names among its backers.



DR. CALIGARI

Continued on Page 38

In Defence of PRODUCERS

A Discussion of the Possibility that the Eggs Preceded the Hens

By Florence M. Cutter

GIVE attention to one who would come to the defense of the movie producer. Poor, prosperous and maligned movie producer! It has become good form to name him as the answer to the eternal question "What's wrong with the movies?" Whereas, he is not the culprit but merely the goat.

If you or I were out to get our bread, butter and jam in his job, we would do exactly as he is doing. In order to get back his enormous outlay in the manufacture of his pictures, and in addition, to eke out the bare upkeep of his palaces and yachts, he has to attract millions of twenty-five cent pieces. This is done more easily by giving the folks what they want than by offering them what they are not old enough to enjoy.

I am not a movie fan. I am one of that army who go to the movies a second time too soon after having gone a first time. Such carelessness usually brings on a resolution never to go again; which holds, until one has a guest in the house whom one would entertain without vulgar ostentation!

There is a well-known neurologist who has recently strung together his memoranda and published the whole under the title of "The Doctor Looks on Love and Life." The most illuminating chapter of the book he has labeled, "Adult Infantilism" — illuminating, because, though the author does not touch on the theatres or movies, the reader nevertheless has it flashed to him that here at last is the answer to the question of what's wrong with the movies. What is an adult infant? A moron? Not at all. The moron is one whose *mental* development has been arrested. The adult infant, on the contrary, stopped growing emotionally at about the age of thirteen, fourteen or fifteen. It must be emphasized that the adult infant is no sort of moron. The breeds are utterly different. The

adult infant may possess, and very often does possess, a superior mental equipment. New Year's Eve is the holy festival of the adult infants. The big banker who can get enjoyment out of standing on a cluttered table, tooting a horn, while throwing about bright bits of colored paper, is an adult infant, even though his big-business is due to his brains of similar dimensions. I am inclined to believe that the moving spirit (usually feminine) behind many a showy social function, though proving herself to be an able executive, is an adult infant. Epithets and brickbats will be my portion for having put this in print, but since I have already incurred that risk, I will run the whole gamut by adding that I am also inclined to believe that the college alumnus who gets hoarse at football games, is—well, he acts like one, anyway! (In a pinch, you see, my courage oozes away.)

The neurologist-author goes on to say that the number of adult infants in the United States is appalling. He even goes so far as to state that they make up a far larger proportion of the population than exists in any European country. I do not agree with the doctor on this point; I believe the French have far more adult infantilism than we have. But I do agree with him that the malady is growing. To convince myself of this, I have but to consider the titterers. When I was a young girl in the Gay Nineties, the titterers came out in noticeable force only at second-rate theatres. Even at such houses in those days there were not many of them in the whole audience,—not but that a very few of the breed could put an utter blight on any situation involving pathos. Titterers are unable to distinguish between comedy and essential pathos. (I couldn't myself when I was thirteen, fourteen or fifteen. I well remember standing by and watching a man who had become unstrung by grief, and appreciating the funny faces he was making!)

Titterers have increased so in numbers since that day that they now make up a large proportion of the audiences in high-priced metropolitan theatres. I have been told that they utterly spoiled the big moment in "Young Woodley," that tender exposition of adolescent emotion which was an outstanding success of the last theatrical season. Sex-revelation coming suddenly on a young soul unprepared for it!—that is the nub of the plot. The titterers found it a salacious bit. If one could have gone through that "Young Woodley" audience separating the titterers from those with moisture in the eye and a lump in the throat, one would probably have found the titterers almost outnumbering the grown-ups. Now if this is the condition in a high-priced metropolitan theatre, what would be the proportion in outlying districts where the movie house is the only theatre? Titterers, perhaps, have their uses in speeding along the "little theatre" movement. Could something analogous to the little theatre be done for the movies?

There is a large movie house in the next town to mine which has to cater to all tastes in order to keep going. On Monday, Tuesday, Friday and Saturday nights the management presents pictures satisfactory to the adult infants who make up a large part of the audience. "Sex," of course, runs rampant, and why shouldn't it? To a very large number of thirteen, fourteen and fifteen year olds, sex is the one really intriguing note in the whole gamut. For Wednesday and Thursday nights, however, the management "tries" to find pictures to entertain the grown-ups, but it has hard work, for there are so few. Producers have been known to make them—but they are not encouraged to continue.

If you were a movie producer, would you try to stamp out adult infantilism? You might, if you thought you could succeed—but in the meantime you would go on grinding out ruthless happy-endings, and comedies built around the ubiquitous custard pie.

STILL MOVIES

By Walter D. Kerst

THE amateur movie maker is wise who emulates the professional director or camera man in also making still photographs of the action being filmed. In commercial moving pictures these "stills" are used for publicity in newspapers, in magazines, for "exploitation" in theatre lobbies and in a score of different ways. The amateur is likewise rapidly discovering his own need for such still photographs in connection with his moving pictures. If he has secured unusual films, the local newspapers are interested in reproducing such news photographs as may be contained therein, and also in making layouts for Sunday feature stories of the amateur camera man's experiences. The special magazines, which are related to the subject filmed, are interested in securing illustrated articles based on the amateur's film record of their special interest. If amateur photoplay productions have been made, both local newspaper and national magazine publicity can be secured if good still photographs can be offered. And in this connection stills are needed for exploitation of the amateur productions, whenever the showing is of a public nature. In short for all those who wish to get the utmost enjoyment and profit out of the amateur cinema, still photographs become an essential part of the fun.

Any camera will suffice for securing still pictures, the quality of the camera necessary depending on the quality of finished photographs desired. And there are several cameras now being manufactured, description of which may interest amateur moving picture makers, as moving picture film is used in them, instead of the familiar roll, for making one picture at a time, or, as it were, still movies. In these cameras short strips of negative thirty-five millimeter film are used. Because of the small size of the film the cost of the negative is therefore very reasonable. And from 50 to 250 individual snapshots can be recorded on these strips of film. The pictures are small, to be sure, but enlargements of excellent quality can be obtained. Examples of both indoor and exterior photographs made with these "still-movie" cameras are illustrated on this page. Light weight and



STILL



MOVIES

Continued on Page 33



NEXT COMES THE POWDER

MOVIE MAKEUP *For Amateurs*

By Eugene William Ragsdale

Illustrations Posed by Rose Reynold

THE art of make-up is a complete study within itself and a small library could be written on this interesting subject. However, I shall only deal with the essentials of straight movie make-up as applied by screen stars of the legitimate productions, which can be

carried out, with profit, by amateur movie makers.

My past experience in arranging amateur screen productions leads me to believe that the average amateur player gives very little thought in applying make-up correctly. Correct make-up is just as important

as correct costuming. "Why is make-up used in motion pictures?" is the usual question asked by amateurs. There are many good reasons in answer to that question. Because motion picture film cannot be retouched as in "still" photography, these details must be attended to by



APPLYING THE FOUNDATION

using the correct shade of grease paint and powder. For example: notice the faces of people in news pictures taken without grease paint and you will wonder why their faces appear so dark. Merely the red corpuscles beneath the skin photographing dark. Remember, it is for that reason red is avoided in movie make-up, and is NEVER used on the cheeks. Scars, moles and blemishes will also be very much apparent unless the grease paint is used.

The beautiful complexions of our screen favorites, which we all envy and admire, can be traced back to the make-up box. There are some stars who never use make-up because they have such beautiful skin, free from all blemishes. I am told that Lillian Gish and Mary Pickford never use make-up unless doing character parts. But we all cannot have beautiful complexions, and therefore must resort to a substitute—the make-up box.

In choosing your make-up go to some reliable manufacturer of cosmetics. An elaborate make-up box is not necessary unless one is studying character work. It is difficult to say how a skin will look under the glare of arc lights, as used in motion picture work. Some skins reflect more light than others; hence less make-up is required. By having a short screen test made of yourself you will soon be able to determine how to vary your make-up accordingly. Every member of the Motion Picture Club of the Oranges who is cast for a part in a picture must have a complete make-up box, and each is given instruction on applying the correct make-up. The make-up box should consist of: Theatrical cold cream, yellow grease foundation, yellow powder, a green and crimson liner, lip rouge, mascaro or cosmetic, chamois stumps as

used by artists, large powder puff, cheese cloth, and a small mirror for "on location." Some make-up boxes come already equipped with a mirror.

A light yellow, such as Stein's No. 27, or a stick of pale-flesh grease paint such as Bernners No. 1½, is the most suitable foundation for a young lady. A pale-flesh powder should be used if the latter is applied. The man usually selects a slightly darker shade of foundation such as Stein's No. 28. If this ground proves too dark, then use the Stein's No. 27 or Bernners No. 5. The yellow powder is used by the man. If your face is very large a dark shade of grease paint will make it appear smaller.

If you are troubled with a double chin, try painting it out with a pink grease paint. This will throw the chin into a shadow, making it less



ACCENTS NEEDED!

noticeable when facing the camera. For the nose that is too prominent, blend a soft flush of pink down the top. This will flatten it to some extent. If the nose is too thick or flat, blend a soft flush of pink down the sides. Highlighting the nose and chin affects only the full face view. The profile can only be altered by the use of nose putty, which can be purchased at cosmetic dealers.

Before applying the make-up place something around the head to hold the hair back, such as a towel or skull cap. This will enable you to work better and prevent any grease or powder in getting in the hair. First apply the cold cream to the face, massaging it well into the pores of the skin. Remove the surplus of the cream with a soft cloth taking care that you have removed all of the cream. The yellow foundation is next applied in wide

streaks over the forehead, sides of the face, and chin to the neck. Then this is blended over the entire face and neck by massaging it smoothly as possible. Do not be alarmed by your looks after this process, as the accents when applied will take away that insignificant look. The pretty painted face before the mirror does not look that way on the screen. The next step is the eyes, and it is very important to make the eyes appear beautiful, especially in motion pictures.

Apply the correct shade of liner in the space between the eyelid and the eyebrow. The object is to bring out the white of the eye and make it more brilliant. A very blond person with light blue eyes should use brown or crimson in this space. Blend the color with the tip of the little finger. The darkest portion should be at the lid of the eye fading gradually off into the foundation to the edge of the brow and outer end of the eye. The dark-haired person with deep blue, green or hazel eyes should use either green or purple in this space. A decided brunette can use a dark blue liner. A very light blue would not be practical as it would photograph very light, thus adding no contrast with the eye.

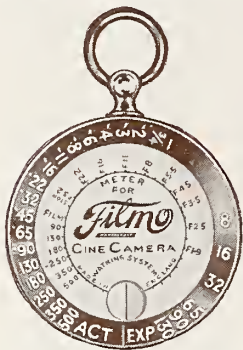
The edges of the eye can be darkened with mascaro or cosmetic. If your heroine must shed tears then by all means avoid using the mascaro. Mascaro will run and blur your make-up if moisture reaches it, also causing it to get into the eyes and irritating them to a great extent. Use cosmetic as a substitute. Placing a small blurred dot of red in the inner and outer corners of the eye makes them appear

(Continued on page 39)



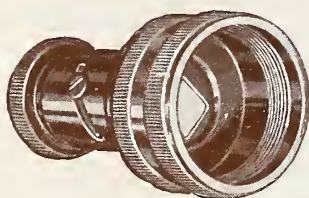
AFTER THE ACCENTS ARE APPLIED

Amateur Movies Made More Through Bell & Howell Cameras, Proj



Filmo Exposure Meter

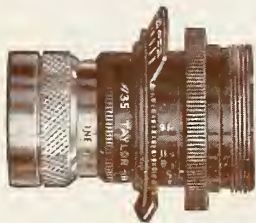
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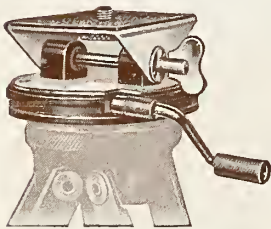
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Simply photograph each page number as you change subjects, keeping data on each. Price \$1.25. Extra cards for binder, per set of 50, 35c.

(See inside front cover
for description of

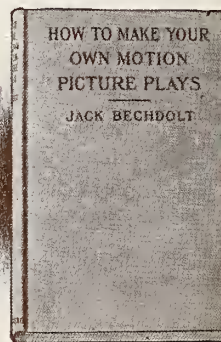


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N-1—California Alligator Farm—See these living "suit cases" in their home elements. Watch the 98-year-old great grand-dad open his jaws. The 6-weeks-old youngsters take swimming lessons. Great! Price.....\$6.50

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P-2—Geysers of the Yellowstone—The largest geysers in action. Only motion pictures can do justice to these remarkable demonstrations of natural forces at work and play. See and marvel. Price.....\$7.00

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Ask for list of former
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The best way to bring ostriches into the house.



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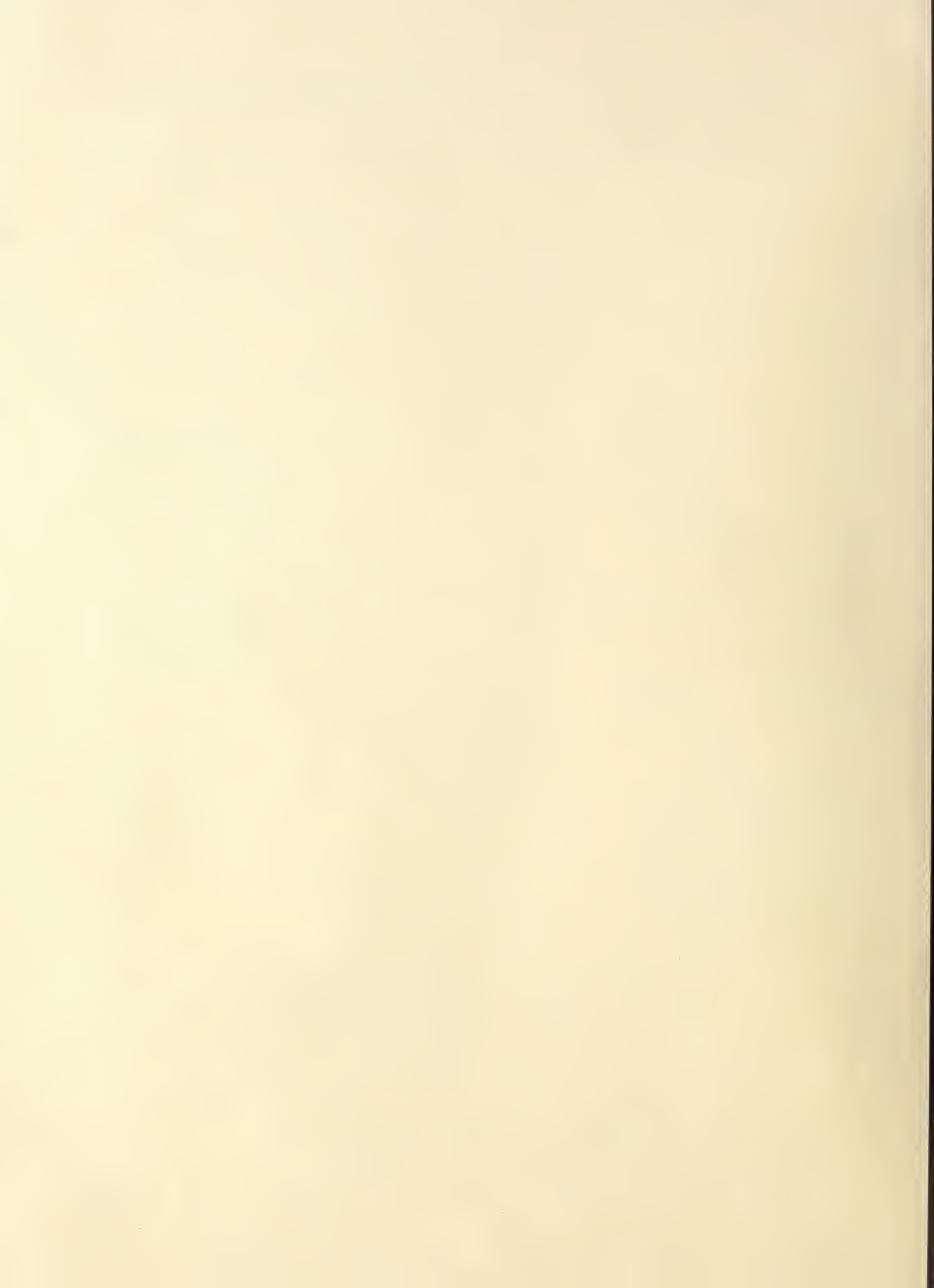
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Filmo Exposure Meter

With this Meter, movie makers are sure to determine the correct stop number at which to set the lens under all light conditions. An excellent supplement to the exposure chart furnished with each Filmo Camera. Simple to use. Only the film, light and shutter speed to take into consideration. A particularly useful accessory when taking interiors, late evening scenes, and super-speed pictures. Price \$2.75. Refills for meter (6 to box), 25c.

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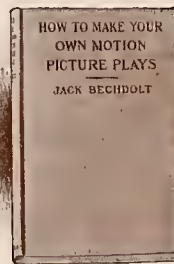


Automatic 16m/m Camera and Projector)

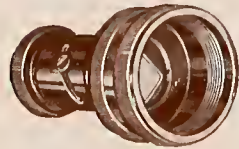
The amateur movie accessories and materials listed here have grown out of many years of professional experience and leadership. Bell & Howell cameras and equipment are used in making most of the feature movies you see at best theatres—and have been for twenty years. This vast, specialized experience has naturally resulted in amateur equipment which will obtain professional results for you. Mail the coupon for detailed information.

How to Make Your Own Motion Picture Plays

Don't Fail to Get This Book



This book was prepared especially for the amateur producer. It tells him, in simple, non-technical language everything needed to know about making a motion picture drama. It contains, also, actual and complete scenarios of twelve clever little plays, written just for the amateur producer. No owner of a personal motion picture camera should be without this book. At your dealers, \$1.50. Or send coupon for descriptive circular.



Filmo Focusing Microscope

This unit provides exact focus for any of the twelve lenses which may be used in the Filmo Camera. Also a lens test for accuracy. Operation is independent of camera. Simply screw camera lens into microscope and focus image on ground glass in adjustable eyepiece. Shows proper focus for sharp detail to every side and corner of picture. Then replace lens in camera and "shoot." Price \$12.00

Special T.H. C. Focusing Mount for Regular 25 m/m, F 3.5 Lens

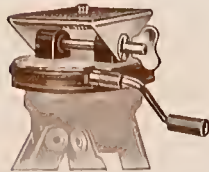
This unit supplies the growing demand for the regular Filmo lens in a self-contained focusing mount. With this mount focusing is done by unscrewing front element of lens only. Auxiliary lens dials are not disturbed when adjusting focusing position. Lens focuses from infinity down to two feet.

Self-contained Taylor-Hobson Cooke 1" lens in Micrometer Focusing Mount—including credit for return to factory of regular Filmo Universal Focus 1" lens (in good condition) \$10.00

Nu-Tiran Tilting and Panoramizing Head

For holding the camera steadily in place for uniform tilting and panoramizing (moving up and down or sideways). The tilting device is quickly and easily operated. Panoramizing device is operated by a crank. There is also a lever for quick pans. Fits either Triax or Type E tripod legs. Price \$12.00

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A vest-pocket size, black leather, loose leaf binder containing 50 numbered cards with spaces for recording date, roll number, stop number used, footage of film, light conditions, etc. Indispensable for correct titling when returning from a trip.

Simply photograph each page number as you change subjects, keeping data on each. Price \$1.25. Extra cards for binder, per set of 50, 35c.



Marion Davies



Lillian Gish



Conrad Nagel



Claire Windsor



Alice Terry



FILMO LIBRARY Current Releases

An ever-increasing variety of subjects are being made available to you in this library. Open your own library—at little more cost than raw film. These films become yours to do with as you please. Splice them into your own films, rearrange them in variety programs—or leave them as they are. Fine entertainment in any form. Filmphone "musical movies," a startling innovation for the home soon to be announced by Bell & Howell. Watch this space

SCREEN STAR SERIES

animate character sketches of favorite screen personalities specially posed for "Filmo Library."

S-7—Warner Bros. Studios and Stars—Introducing John Barrymore, Mae Marsh, William Selter, Harry Meyer, Monte Blue, Ernest Lubitsch, Baby Patricia Moran, Marie Prevost, Alice Calhoun, Dolores Costello and Irene Rich. Price \$6.50

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S-9—Tournament of Roses—New Year's day in Pasadena. All the beautiful flowered floats and events in California's big day. Price \$6.50

VAUDEVILLE SERIES

Each reel a complete, high-class show. Like taking the children to the circus.

V-9—Barnold's Dogs—A complete play, acted by dogs and monkeys dressed like people. Price \$7.00

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V-11—Belmont's Manikins—Tiny Stars from Toyland. Fine entertainment for children, and grown-ups too. Price \$7.00

V-12—Pony Ice Ballet—World-famous acrobatic ice comedians and skater-thinkers. Lots of fun. Price \$7.00

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Travlogue movies bring foreign scenes to your home



A "Big Fish" story that produces the evidence



The best way to taking with lens into the future



A 10-horsepower alligator takes the kiddies for a last ride. A scene from our Natural History Series.

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A ROYAL SCREEN STAR

LIVING *Natural History*

By Raymond L. Ditmars

THERE are few of us who lack a favorite row of books which have been read so many times that when the mood returns to pick a volume at random, we look forward to again meeting an intimately known character, although existing only in the print of the pages. What fascination could be crowded into a series of volumes in which the characters actually appeared in each page of story, not in the description of cold type, but in the living image, reflected on the wall of some quiet room and viewed by a group of people, or in a classroom, shown to the students. It was such a thought that prompted the task of preparing the Living Natural History series, more than ten years ago. This series of film volumes has been completed, forty-two in all, a library instantly ready to bring forth its varied characters—the beautiful, the dangerous or deadly, the impressive, grotesque, intensely humorous and the marvelous—the whole drama of Nature with the most varied cast possible to as-

semble, presenting a succession of scenarios that have long been enacted in woods, desert and jungle, and over the varied contour of the ocean floor.

As the delineation of this theme progressed, another thought occurred



A CHARACTER BIT
The Rhinoceros Beetle

to guide its arrangement or atmosphere, and that flashed from the remembrance of youthful fascination

in those pages of the old geography books called physical lessons—pages margined with strange and assorted animals with a touch of characteristic background. The guidance from this idea pointed to the importance of backgrounds in telling the stories, a hint of natural environment among a legion of strange wild folk to be successively introduced.

A number of fortunate circumstances so greatly assisted the preparation of Living Natural History that the writer doubts if the series could ever have been made as broad and complete if any of the important factors had ceased to function during the period of preparation. The collecting of animals had approached its highest peak of interest and energy. Agents for such great dealers as the Hagenbecks of Hamburg, Ruhe of New York and Alfeld, and Cross of Liverpool had been scattered to all corners of the earth from the polar regions to the tropical jungles and the New York



AN ELK SHEDS HIS ANTLERS

Zoological Society acquired a great number of rare animals—some of which may never again be exhibited alive. The Society granted the writer permission to film these extensive collections, of which he was in charge. As he had been making a thorough study of the technicalities of branches of motion picture work and been in cordial touch with some of the brightest minds in the industry, he was assisted in the broadest degree in the construction, outfitting and developing of a studio of his own, specifically designed for the filming of animal life. Financing of the project was a formidable matter, but was successfully accomplished and the laboratory, now devoted to research work in motion picture development, enjoys an invested fund to continue its experiments and production.

The first thought in outfitting this studio was artificial lighting—a very natural one in indoor motion picture photography—but it complicated matters in this instance. Animals cannot be rehearsed to keep within focal latitudes of the lens, and that meant correction of focus by “stopping down” or reducing the opening of the lens diaphragm. When the diaphragm is closed to approximately F8, under such conditions, a strong flood of light is needed, moreover, the studio stages were small, varying in size from eight feet square to not larger than a postage stamp. Mercury vapor glass tubes were out of the question as enough of them could not be squeezed around such an area to give enough illumination and permit the operators to work. It was decided to use special tubes of quartz. These were only six inches long and of lesser diameter than a glass tube, but were so powerful that one of them gave the equivalent illumination of eighteen glass tubes of full four-foot length. They were enclosed in huge spherical globes of lead glass to

protect us from being burned by ultra-violet rays. A quadrangle of them hung overhead and a row on one side, with flood and horizontal reflectors. Within this powerful battery, which roared and bathed us in seething radiance, were photographed a great portion of the smaller mammals, a number of the close-ups of the birds of prey, all of the poisonous serpents and the insect life histories.

The insect work alone required three years for completion. Curiously enough, the animals loved those blazing lights, the reptiles flattened and basked in the radiance, and the birds spread their wings to the rays as they do in genial sunshine. Many sets in cement, sand,



STUNT STUFF
A Three-Toed Sloth

bamboo, branches and wax foliage were prepared as backgrounds, broken up and carted away as the work went on. The larger animals, of course, were photographed out of doors, every attempt being made to procure artistic living portraits and induce characteristic traits.

Experiences in the studio were many and varied. Some were humorous and others are remembered with a creepy thrill. One of the most difficult jobs was to induce insects to “sing.” No species of insect sings vocally, but produces its characteristic sound by rubbing together brittle edges of the wings, by rubbing movements of the limbs or vibration of organs like miniature kettle drums on the under portion of the body. The

wing-singing types are interesting photographically as the wing movements are very distinctly seen in a close-up. Thus the trill of a cricket may be seen in several flashes of the large, brittle wings and the slow, sawing movements of the wings of the Katy-Did may be seen to “utter” the familiar sounds. Both types were successfully filmed while singing, but only after much waiting and study.

It should be understood that these types of insects sing only at night. They are silent during the hours of sunshine and usually until late twilight. We had a number of them in screen cages about two feet square, these daily provided with food plants. The cages were so constructed that they could be set upon a heavy tripod top with “pan” and tilting device to turn them around smoothly, to present an “actor” to the camera. The top of the cage came off, and all four sides let down on hinges. Patient experimentation had demonstrated that the insects would not sing in the blaze of the lights unless stimulated by others vigorously singing in a darkened room, separated from the stage end of the studio by a thin, sound-passing wall. With four cages of teasing choristers in the dark, going full tilt, we filmed the Katy-Did and other interesting types.

Tree Toads are particularly interesting in inflating the elastic throat to enormous proportions in producing their characteristic songs. With these we tried different tactics. They were not at all alarmed by the lights, but inclined to squat and bask and do anything but sing. Various methods of inducement were tried. They often sing during showers, so we rigged up a sprinkling device to get the effect of the raindrops along with the singing, but it produced no effect beyond a pleased expression on the tree toad's part. We tried a



NOT LON CHANEY
It's a Giant Tree Frog



THE STRONG MAN
Gorilla

number of devices from the toy shops for producing noises similar to tree toads and discovered some truly devilish inventions, but they failed to stimulate the members of our cast, which responded finally in most unexpected fashion. My electrical assistant, during a period of waiting, went to an adjoining room to cut an additional bus-bar for a switchboard, and in producing the nerve-wracking sound that comes from a hacksaw going through a plate of copper turned on edge in a vice, started the tree toads going! We procured all the scenes needed and our feelings were a mixture of astonishment and delight at the result.

This same electrician figured in rather a humorous episode involving a large Spectacled Cobra, from India. We were very anxious to perfectly film the combat attitudes of this dangerous reptile, as it reared from sanded floor of the set and faced the object of its anger, and then to obtain close-ups of the spread hood and the glitter and expression of the cobra's fiery eyes. The floor of the set was elevated about four feet and the camera mounted on a trestle-like structure which could be run forward. Camera lines and focus were carefully figured and the serpent liberated, when he instantly reared to fight—in attitude like a gigantic, decorative candlestick. The camera was operated by a flexible shaft and electric motor—the latter instantly ready to function by foot pressure on switch inserted in a floor cable. We were filming some fine poses when it was decided to speed up the snake's anger by waving a cloth (on a stick) over the camera. This so enraged the cobra that it viciously struck and

slid forward and off the set to the studio floor, which is of cement, treated with dust-proof paint and as smooth as glass. Each vigorous strike in our direction caused the snake to slide towards us.

The studio was for the time being heated by a large stove, as the weather was dry and cold and we were afraid that the very dry air from the steam-heating system might tend to give us static on our film. As we had no wish to retake so dangerous an animal as the cobra, we were making every provision to have the task done satisfactorily in the first instance. The big cylindrical stove was surrounded by a drum of sheet metal to protect the walls and nearby objects from the



THE VILLAIN
Indian Cobra

heat. The drum opened in front for service to the stove. It was about four feet high. As the cobra slid towards our side, the electrician, who hated snakes, and who had listened to the writer's description of



THE CHANGEABLE LADY
Chameleon

how this species of venomous reptile killed over twenty thousand people in India every year, started to retreat, not from the studio, but for a safer spot, and as such he selected the inside of the high shield around the stove—which was burning full force. The writer was busy noosing the cobra, but became suddenly aware of a strong odor of burning cloth. Looking up, he discovered the electrician, from whom a thickening haze was rising. On shouting to the young man that he would probably burst into flames in another minute, the reply came back that he would rather burn than get acquainted with the cobra, and there he stayed until the cobra was swung back to the elevated arena, when the electrician emerged with his overhauls scorched as brown as a roast chicken.

It was towards the close of photographic preparation of Living Natural History that one of the most fascinating phases of treatment possible in a series like this was presented in a suggestion from William H. Bristol, of Waterbury, Connecticut. With the facilities of a great technical manufacturing plant (of which he is president) at his disposal, Mr. Bristol has perfected a method of electrically recording and cutting phonograph records in perfect synchronization to the projection of a motion picture. With the finished record, the process is reversed, a microphonic arm reproducing from the record in exact time to the projector, over a telephone cord to a radiotype speaker at the screen. Amplification of the voice from room volume to power enough to be heard by thousands of people, renders it pos-

(Continued on page 35)



BATHING BEAUTIES MACK SENNETT WOULD ENVY
Sea Anemones

\$2,000. in Prizes for Best Amateur Movies

EVERY user of an amateur movie camera will want to try his or her skill in PHOTOPLAY's new \$2,000 contest. Four prizes of \$500 are offered for the best reels of amateur film of 35, 16 and 9 mm. width. Every amateur—no matter how inexpensive or how costly his camera—has an equal chance.

¶ The complete rules appear in the April issue of PHOTOPLAY. The submitted film need not be a drama. It can be anything the amateur creates: dramatic, comic, a news event, home pictures, a travelogue, a diary or any form of screen entertainment.

PHOTOPLAY MAGAZINE

ARE you reading PHOTOPLAY's department for the amateur movie user? ¶ You will find it an invaluable help. The foremost experts of the motion picture world are contributing to its columns. They tell you the real secrets of cinematography, of lighting, of make-up, of titling and of film editing—and you can use these practical suggestions in your own home.

¶ Remember—PHOTOPLAY is the first and only national magazine to present a department wholly designed to aid the movie amateur.

On The Newsstands Now!!

25 cents or Write Photoplay Magazine, 750 N. Michigan Ave., Chicago, Ill.

Twenty-five

THE CLINIC

Conducted by Dr. Kinema

If there is anything you want to know about amateur movies address your question to Dr. Kinema in care of the Editor, Amateur Movie Makers. And send him your new ideas on amateur movie making.

News

SHOOTING outdoor night scenes without the aid of expensive generating plants now required has been made possible, it is claimed, by the Goerz Company in Berlin, Germany, by invention of a motion picture film said to be eight times more sensitive to light than any previously used.

Developments in projection methods which will revolutionize the motion picture industry were recently prophesied by Jesse Lasky, first vice-president of Famous Players-Lasky Corporation. He confidently predicts the early showing of pictures with three dimensions. In this connection it may be noted that "The Flag Maker," originally titled "The American," is now being made in Hollywood, and an approach to perfection in stereoscopic projection is claimed for this production. Film twice as wide and half again as high as ordinary thirty-five millimeter film is being used. Likewise there is news that the new Roxy Theatre in New York will show stereoscopic films on its opening early in March.

At least five talking moving picture mechanisms are either in use or nearing completion. "Vitaphone" was first in the exhibition field. De Forrest "Phonofilm" was a close second. Fox's "MovieTone" has been much discussed and was recently given a one-day trial in the Harris Theatre in New York City. These three are for use with thirty-five millimeter film.

And now, of greatest interest to amateur movie makers, two home talking movie devices have been announced. Bell & Howell of Chicago are placing "Filmophone" on the market, and W. H. Bristol of Waterbury, Conn., will soon begin distribution of his invention. These two, it is understood, have been adapted to the sixteen millimeter film. It is evident that the day of the talking film has arrived, not merely for theatres, but for personal use as well.

H. L. Mencken, editor of the American Mercury, wants moving pictures on all trains to eliminate the tedium of travel.



AT HOME WITH ALICE JOYCE

Paramount broadcasted for the first time actual production of a moving picture on February 15th, through the WEAf chain of nineteen stations. The film given this novel distribution was the prize fight sequence in the next Richard Dix Paramount vehicle, "Knockout Reilly."

Projection Stunts

HERE are two interesting stunts in projection. Reverse film when rewinding so that emulsion side will be next to light. Wet a sheet with water and a little glycerine. Project from rear and beautiful results will be seen, as pictures are shown by refracted light, each drop of water being a lens and being bisected to infinity. The glycerine being high in refractive powers holds water so it does not evaporate rapidly.

Another stunt: Rub your screen with a good dose of talcum powder.

It holds the light and breaks it up, giving a very brilliant picture.

—C. BOND LLOYD.

Film History

THE already famous collection of motion picture films from the earliest to the most modern, known as "Thirty Years of Motion Pictures," gathered by the National Board of Review of Motion Pictures, is to be saved as a permanent record. This film, first shown at the third annual Better Films Conference in New York City in January, created such a sensation among lovers of motion pictures that there was a nation wide demand that the film be so preserved. Its first showing resulted in the discovery of a vast amount of material of extraordinary significance and this has been incorporated in the film. The Amateur Cinema League cooperated with the Board of Review in preparation of the amateur section of the record.

Indoor Work

MANY amateur cinematographers make a great mistake in practically putting their cameras on the shelf during the winter months and amusing themselves with their projectors only, according to Karl A. Barleben, Jr., in a recent issue of *American Photography*.

"The enthusiastic cine amateur will find use of his camera wherever he is, whether indoors or out," said Mr. Barleben. "Many fields offer themselves to the indoor amateur. For example, there is title work to be done, cartoons to be made, short plays with dolls instead of people taking part, and even an amateur production may be attempted with relatives and friends as actors and actresses, providing sufficient room and lighting may be had.

"Once the interest wanes on any one thing, something new should be substituted, and in this case there are hundreds of new things to do with the cine camera, so that the amateur's interest should rightly never wane for a moment."

Halos

THOSE Lillian Gish and Carol Dempster "halo" affects are secured by taking the picture with the sun back of the hair, thus producing the effect so popular in angelic millinery, according to directions received from Mr. George Manierre of Milwaukee. "I also try to choose a day of brilliant sunshine with enough wind so there will be motion in the foliage, clothing and hair, to add animation," he writes. Mr. Manierre uses a focusing mount on his Universal lens to get close-ups in which the face fills the entire pictures, thus adding interest to his reels, and at the same time securing a fine portrait record. Although he plans his scenes, he has found that usually the incident of greatest interest has come accidentally or as a complete surprise. Mr. Manierre purchased his first equipment for business purposes nine years ago, but during these years has kept a moving picture record of the growth of his five children. "It has been a marvelous experience to thus be able to record their growth and developing character," he says. "Although my cameras have been a wonderful help in showing the selling points of my machines in action, I do not know of any more worthwhile hobby, that pays so

large a dividend at so small a cost, and leaves so valuable a heritage for succeeding generations, as the moving picture."

Rapidly Moving Objects

WHEN a rapidly moving object passes directly in front of the camera at right angles to it, if you are standing too near, the objects will be blurred on the screen and will pass out of the picture very rapidly. It is inadvisable to photograph objects in rapid motion unless they are moving directly toward you or away from you, or at an angle of about forty-five degrees. Objects moving rapidly across the front of the camera can be successfully photographed when you are a considerable distance away.

Educational

ONE important use of moving pictures in education will be in teaching commercial geography, it is pointed out by Marie E. Kaufmann, supervisor of penmanship, drawing and art in the public schools of Plattsmouth, Nebraska. By an exchange of films between student amateurs of different states and countries, Miss Kaufmann believes that an exact visualization of modes of life and occupations will be gained by the different groups, which could never be obtained from the printed page alone.

Filters

A YELLOW filter should be used for distant views where there is much haze. The filter has the effect of penetrating the haze and the objects in your pictures stand out more strongly. Try a filter when you next shoot a distant view and see the difference in results.

Moving Portraits

I THINK we will come more and more to portraits on moving picture film and less and less to photographs or portraits. I have made some of these movie portraits for families who do not even have projection machines as yet, but are keeping them stored away for the future.

—Z. V. ROGERS.

Immortality

A RECORD of friends or loved ones who have passed on to another life, if preserved on film, becomes one of the most valuable possessions in the world, according to C. Bond Lloyd, consulting motion picture engineer of Chicago. In a letter to *Amateur Movie Makers* Mr. Lloyd wrote:

"My friends say that it must give you a 'creepy' feeling to see those who have passed away, but it is quite the reverse. Instead, it is stimulating, and brings back the past with startling vividness and pleasant recollection. This summer I took moving pictures of many prominent officials and stockholders of the Illinois Central Railroad. I was fortunate in securing some excellent pictures of one official in particular. Only a week before he passed away I showed him the film and he was delighted with it. I am preparing a duplicate which I shall present to his daughters.

In July I did a lot of flying and took some wonderful pictures of a well known stunt flyer. Two weeks ago he was killed. His widow and sisters were greatly appreciative of the films made some months before, and immediately procured a projector."

Continued on Page 40



Photograph by International News Reel
THE FRONT LINE IS THE "CINEMA ZONE" OF THE WAR IN CHINA

THE AMATEUR *Cinema Camera Man*

Before the 1927 Meeting of the National Board of Review of Motion Pictures

By Roy W. Winton

I AM honored to represent the Amateur Cinema League before so large a group of men and women specifically and precisely interested in the past, present and future of motion pictures. This meeting is, in a way, taking a trial balance of the eighth art and is noting assets and liabilities. I think that we may all be encouraged to believe that assets are preponderant.

We, of the Amateur Cinema League, class ourselves and our organization as an asset. We represent the amateur camera man and we believe that he has brought and will continue to bring to motion pictures the particular contribution that the amateur has brought to all of the arts.

It is pertinent to determine what is an amateur. This word is not without a cloud that has settled over it because of the habit words have of growing away from their origins. The amateur is simply a "lover of the arts" or of some particular art. Because many lovers of art have also been practitioners of it we have come to class an amateur as one who does less well than a professional. We have exalted commercialization—which is not unnatural in a commercial age—and have, illogically, condemned artistic performance that is not professional—that is, not undertaken as a means of livelihood. We have done this without any greater thoughtfulness than to make an obvious comparison between something that we should expect to be well done, since it is done by one who does it habitually, and something that we should expect to be less well done, because it is done occasionally and not as a matter of occupation.

In the Amateur Cinema League we are trying to get back to the original meaning of the word "amateur." We want to be classed as lovers of cinematography and the

art of the photoplay. We may or may not be practitioners. We may or may not press buttons or crank cameras or write scenarios or direct or act before the screen. But we do claim to be lovers of the eighth art. We are concerned about where

*As we see it in the Amateur Cinema League, the most striking thing that the amateur can do in motion pictures is to personalize their application. We know that whenever a power which has been applied collectively becomes personally and individually available most amazing things happen. We amateurs are conscious of the power that personal motion pictures have given to millions of individuals. * * * * * The amateur cinema camera man is making a number of direct social contributions. He is filming industrial processes very widely. He is carrying pictures in motion from one industrial hive to another that, up to now, have not been made because of the expensive equipment and preparation required. He is recording scientific processes and is passing these amateur-made records from one scientist and student to another. He is providing film libraries of infinite variety for the uses of education, and this in an informal and individual fashion. He is arming religion with a new force to an extent that the professional producers have not yet done. He is placing at the disposition of all those who have to do with the complex problems of human relations in industry, in education, in recreation, in religion, and in daily life as a whole, a new factor which they can use with all the variations suitable to their personal desires. Truly, the amateur of the motion picture is letting loose a new force for the people."*

this eighth art is going and we are concerned about it esthetically as well as socially and ethically. We do not look on it as a means to an end only. We believe that, like every other art, it should be self-justified and that if it can present beauty to humanity it can stand on its own feet.

The amateur has done much for the other arts. He has done, and will do much for the motion picture. The motion picture lacks patrons as all the other arts have had them. No rich men support and subsidize motion picture artists. Freedom from patronage has done much for the motion picture. But the absence of patronage has left something undone as well. Patrons have always brought a conservative, restraining and esthetically cautious discipline to the arts. The motion picture has lacked this. The amateur, because of his intimate relation, is bringing it to the newest art. He is setting standards because he is close enough to the motion picture artist to talk as a friend and because he is still of the public and can present standards without suspicion of special

pleading. He is an interpreter of each to the other.

The amateur is an experimentalist. He can, if he is a practitioner of cinematography, undertake adventures with it upon which producers cannot embark because of the expense without reasonable probability of profit. They must defend their invested capital. The amateur invests nothing but his recreational money and time. From amateur experiments are coming discoveries that will animate and intensify the ardor of the professional.

The amateur is an esthetic refiner. He has taken invention after invention, such as photography, electric lighting, and radio and has turned their practical application to esthetic developments. He has brought beauty from serviceability. He has found art in science. The professional has gone far, already, with the motion picture, but there are esthetic possibilities that the amateur will exploit for their beauty and not for their profits.

The individual amateur cinema camera man today is doing two chief things,—although not every member of the Amateur Cinema League is a camera man—both of these are constructive and valuable. He is registering a new recreation for the world, a recreation that is unique. It is a recreation that has no unhealthful or anti-social connotations. It provides bodily and mental activity. It offers both fun and beauty. It is neither solitary nor exclusive in its appeal. The amateur camera man films motion and the chief sources of the motion he films are other human beings. The amateur camera man is also experimenting and communicating results to his fellow button pressers and crank turners.

These are individual matters and their social products are indirect.

Continued on Page 37

CLOSEUPS

New Movie Clubs

TOLEDO, Ohio, and Syracuse, New York, each organized an amateur motion picture club during the last month. The Toledo organization is to be known as the "Petite Movie Makers Club," has purchased a club camera, and is busy making film tests and short scenes for study. The members are designing and constructing their own lights and expect soon to start work on the production of "Romance Island," a desert island story. Location will be near Lake Erie. The officers elected were: W. H. Pamplin, president and managing director; I. D. Lawrence, secretary; D. L. Lawrence, treasurer; Howard J. Lawrence, art director, and Maurice V. Bonham, film editor.

Organization of the Syracuse club is being led by Dr. M. Shimberg. A novel club film library is projected by this group. Each new member must deposit 400 feet of film in the club library upon joining, and one month later add 100 more feet. As the club expects shortly to have forty members this will mean that the club will have a large permanent library of 20,000

feet of film, from which each member will be allowed to take one 100 foot reel at a time, thus keeping 16,000 feet in the library constantly for loan rotation.

New Haven

THE Motion Picture Club of New Haven has become a reality. After a year in which practically every month has brought forth a new production, formal or informal, the star performers, photographers and producers met at the New Haven Lawn Club, organized a club, and elected Kenneth E. Nettleton the first president. Miss Marjorie Tilton was chosen temporary secretary. Invitations to join the club will now be extended New Haven's most eminent citizens.

Welding Mediums

SPLICING the silver screen and the spoken drama into a single harmonious whole is the interesting experiment being tried by Eugene W. Ragsdale of Orange, N. J., in his independent production, the "Haunted House," now being filmed. (In February Amateur Movie Makers this film was credited to the Moving Picture Club of the Oranges, of which Mr. Ragsdale is also the Cameraman, but this particular film is one of his independent productions.) In this completed drama both screen and stage will be used, the action on one melting into the scenes on the other. For example, following a moving picture sequence, the heroine leaves her car at the curb and runs through the rain to the door of a house. As the scene fades out, the screen is raised and the girl, played by the same actress as in the film, enters the stage scene, which represents the interior of the house, shaking rain from her coat. The action then proceeds on the stage until it again is taken up on the screen. Novelty alone is not the director's object in this unusual production. He believes the latitude of the screen, as contrasted with the limitations of the stage, offers tempting possibilities in the dramatic unfolding of a tale. This plan, it would seem, might well be the modern answer to the necessities which gave rise to the dramatic "Unities" of the Greeks.

Movie Club Contest

WHEN sufficient clubs have been organized why not publish a scenario, together with complete details for producing it, and have a contest among the different clubs?" This is the suggestion which comes from W. H. Pamplin of Toledo, Ohio. "The award should be the national showing of the winning film and it would certainly be great fun for each club to see how others handled the theme."

It certainly looks as if the League will come day be called upon to select an amateur Griffiths, Lubitch or St. Clair.

Scouts

FROM Buffalo comes word that W. G. Schneckenburger, deputy commissioner of the Erie County Council of Boy Scouts, has become a member of the Amateur Cinema League? Does this, we wonder, mean that the time is at hand when at least one of the "daily good turns" will be on a rewinder?

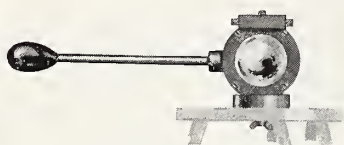


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Amateurs Attention:

AMATEUR cinematographers who feel that they have produced 35 mm. films worthy of public showing should lose no time in getting in touch with the Film Arts Guild, 500 Fifth Avenue, New York City. The Guild has asked *Amateur Movie Makers* to announce to its readers that they will be pleased to consider any motion pictures made by amateurs for presentation in their programs.

Before submitting films to the Guild, a full description of the material covered by the film, the footage and other data must be given.

The Film Arts Guild is a group which presents repertory programs and revivals of the better films that have been produced in the past.



CHARLEY PADDOCK
It Took the Cinema Hobby to Catch This Famous Sprinter

The League By Radio

OTHER means of communication would not be fast enough in telling him about the Amateur Cinema League, so J. M. Henry of Ruston, Louisiana, hurtled a radio-gram to Hiram Percy Maxim, president of the American Radio Relay League, in Hartford, asking, "Please tell me where I can get information on the Amateur Cinema League." As Mr. Maxim is also president of the Amateur Cinema League Mr. Henry scored a direct hit through the ether. If this presages a flood of radio inquiry the League will have to install a receiving station in headquarters, and, quite possibly, a landing station on the roof for members who visit us by aeroplane.

Who Was There?

CLINTON A. SOWERS, Member of the House of Representatives for the 13th District, State of Pennsylvania, member of the Amateur Cinema League, and enthusiastic amateur, although not lacking in titles and distinctions, finds that his film files are short of the pictures of the Fisher Inauguration in Harrisburg, Pa., last January. If anyone secured these moving pictures he will appreciate hearing from them at 909 Stephen Girard Building, Philadelphia, Pa.

And films taken in the air on the regular aeroplane flight from London to Paris, and from London to Ostend, are desired by A. E. Rowlands of the Burroughs Adding Machine Company, Washington Building, Madison, Wisconsin. Mr. Rowlands took pictures of these trips, but unfortunately lost them. He would be glad to pay for such films, or to exchange views of the University of Wisconsin campus, games, or other scenes.

1950

RADIO enthusiasts and amateur movie makers will have many interests in common in 1950, according to a novelty performance given recently at the Eastman Theatre, Rochester, N. Y.

Under the title of "The 1950 Fan Tunes In a Few New Stations" was depicted radio reception of vocal and instrumental numbers, with synchronized motion pictures in color—all supposedly by radio. The illusion, however, was secured with real people, who acted the parts of the shadows of the silver sheet and supplied the voices from the air.

The illusion was very interesting, with a bit of fun thrown in, and occasionally some static. One radio fan was taking his daily dozen under orders, when the broadcasting station of some flour concern burst in with instructions as to how many eggs and how much baking powder should be used.

Wonder if we shall have static with our broadcast movies in 1950? Here's a problem to which to look forward.

In Defense of Russia

RUSSIA can be put back on the amateur cinema map of the world, from which it was deleted by Mr. Gardner Wells in his article for January *Amateur Movie Makers*, "Around the World With a Little Movie Cam-

Continued on Page 32

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Ciné-Kodak A Carrying Case

ASIDE from its convenience, a carrying case protects the camera from dust and dirt. The Ciné-Kodak, Model A, Carrying Case is built of high grade cowhide, and has three compartments for the accommodation of the Ciné-Kodak, film magazine, and tripod top. A compartment for the *f*.4.5 lens equipment may be had, if desired.

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Ciné-Kodak B Carrying Case

THE Ciné-Kodak, Model B, Carrying Case, like the Model A Case, is made of cowhide, strongly stitched and lined with velvet. It is available in two



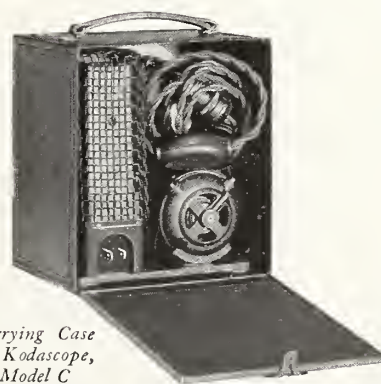
Combination Case for Ciné-Kodak B

sizes—a case for the camera alone, or a combination case for the camera and two rolls of film.

Ciné-Kodak, Model B, Carrying Case \$ 7.50
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A COMPANION accessory to the Ciné-Kodak Carrying Cases is the Carrying Case for Kodascope, Model C. It's convenient and compact— $6\frac{1}{4} \times 7\frac{3}{8} \times 8\frac{1}{2}$ inches—and, with Kodascope packed and ready to take with you, it weighs but 14 pounds.

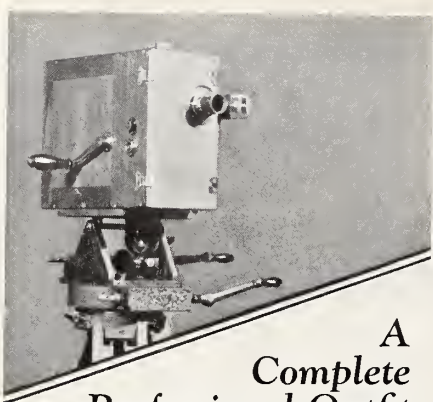
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CLOSEUPS

Continued from Page 30

era," according to Mr. William C. White of the Friends School of Wilmington, Delaware. He takes definite exception to Mr. Wells' statement, "Russia is a very glaring exception to everything that has been said in this article. If you value your life, don't take a moving picture camera into Russia."

Mr. White replies, "By all means take a camera to Russia and get most fascinating pictures. I took a cine kodak there last summer and, having received official permission, which is obtained simply by the payment of \$2.00 in Moscow, proceeded to photograph 4,000 feet of film in 8,000 miles of Russia. I was never once stopped by the police, and took every foot of my film out of Russia with me. Not one inch was cut by the official censors, who gave it a cursory examination."

Amateurs Aid Charity

A SINGLE amateur reel showing the activities of the Children's Hospital in Washington, D. C., when shown before the Washington Rotary Club, brought donations from club members to the hospital in the sum of \$10,000. Contributions from the club in former years had not exceeded \$6,000. This one \$6.00 reel was therefore really worth \$4,000 to the cause of charity. It was made by Dr. George Tarplit Sharp of Washington, D. C., a member of the League.

The slogan of those who are having trouble in charity drives should therefore be, "Get a little movie camera and stop worrying."

The Great Open Spaces

THE cattle and the sheep industry on the ranges of the West is being transferred to movie film, according to Charles J. Belden, of the Z-T Ranch, Pitchfork, Wyoming.

Mr. Belden carries a small movie camera in his saddle pocket when he rides the range, and says that he has unusual opportunities for photographing the more interesting phases of the industry.

He is at the present moment engaged in producing a film along the lines of "Grass," an interesting film shown in the theatres of this country some years ago. He is using, for his subject and setting, a herd

of two thousand white face beef cattle on a particularly scenic mountain range.

Classified

MORE and more frequently members of the League and their friends are asking the help of Amateur Movie Makers in locating lost equipment, in discovering the owners of equipment which has been found, in disposing of cameras and accessories no longer needed, or in securing such used material, and for many other specific services. Until the present such requests have been largely carried in the "Clinic" or "Closeup" departments, but the volume of such requests will not make this possible much longer. But the number of such inquiries to date has not yet justified the establishment of regular classified advertising column. Perhaps this has been because our readers did not know that such a service could be offered to them. Before it is decided definitely to establish such a column, at our prevailing advertising rate of sixty cents per line, we would like to hear from our readers, as to whether this column is desired as a regular feature of the magazine. If you are interested write the Editor of Amateur Movie Makers.

Lost

And as a case in point a Chicago member writes that he has lost a Bell & Howell cine camera, No. 2569, lens No. 121777. If any reader has knowledge of the present whereabouts of this instrument please write the Editor of Amateur Movie Makers.

Objects d'Art

NOT even the curio cabinet is safe from the amateur movie fan, for Mr. Emil Hauser of New York City, has devised a means of bringing still life into action, and thus making inanimate art objects legitimate material for the cinema. Being the owner of a large collection of antique bronzes, porcelains and other rareties, he conceived the idea of placing them on an electrically operated revolving pedestal, and then making movies of them. The depth and modelling of such objects of art can thus be shown much more effectively than in still photographs. With novel arrangements and lighting effects many reels can be made by this means which will prove valuable and fascinating to lovers of art.

PROCESSING

What It Is and How It Is Done

By Dwight R. Furness

WHEN you take a regular Kodak film of "still" pictures to be finished you get back the film in the form of negatives, with your prints on paper. If, perchance, you have a standard motion picture film developed and printed you get back your negative and *another* roll of film on which has been made a positive print of the negative; this print having been made in much the same way as a Kodak print, except that instead of being printed on paper it has been printed on a band of film.

When you send your amateur movie film to be finished, or processed, you get back your original film as a positive or print. How is it that in the ordinary photographic developing and printing process the negative and positive are separate and that in the case of your movie film the same film serves in two capacities? The story is an interesting one and withal fairly simple, although it is more involved than that of ordinary developing and printing.

If you will look at a regular Kodak negative you will notice that the whites of the original scene appear as black and that the blacks are transparent or white. In other words, we find that the sky, which was bright in the picture, is shown in the film as very black, while any shadows in the scene, which of course were dark, will be transparent in the film. So that viewing the film by transmitted light we see the objects in the reverse order of the scene photographed. All the bright parts of the scene are dark in the film, and all the dark parts bright. It is for this reason that the ordinary developed film is called a "negative" and when it is printed on paper the reversal occurs again and brings us a picture of the objects as we saw them. Such a print we may call a positive, as it represents the scene as it appears.

With your film the original strip that you exposed in the camera is converted in the processing *directly* to a positive or *true* picture. The image has been reversed from a negative to a positive, and thus the film that you used in your camera is returned to be projected on your home screen.

The steps in the processing to make the original film into a positive are these: The film is developed much as ordinary film is developed but is not fixed. The negative image is bleached out with a chemical solution and the remaining emulsion blackened by exposure to white light and development to form the *positive* image which is shown on the screen.

Since the one coating of silver emulsion must do double duty, the exposure in the camera and the subsequent development of the image must not use up too much of the available light-sensitive silver in the emulsion or there will be none left with which to form the positive image. In case this happens the picture on the screen will appear "thin." If too much is left the positive will be too dark.

To the amateur interested only in the final results, the actual laboratory procedure and technique involved interests him only insofar as he controls it, and that is in the exposure. Therefore the amateur should concentrate his efforts on improving his technique as a "camera man."

STILL MOVIES

Continued from Page 17

compactness are features of this design. All makes are equipped with high grade anastigmat lenses and, due to the extremely short focal length and the fine grain of the film, great depth of focus is obtained with all-over critical sharpness.

Another interesting feature of these cameras is found in the fact that a positive print may be made of the strip of film and, when used with a special projector, each picture becomes a slide and is thrown on a screen with excellent results as to clearness and size. One make of this type can also be used as a movie camera for taking short bits of action.

But, whatever the type of camera used, get still photographs to accompany your movies. This refinement of the amateur cinema hobby will repay the movie maker many fold in extending the scope of his activity and greatly increasing his pleasure.

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~ ~ S W A P S ~ ~

Amateur Film Loan Exchange

RECORD Cards have been sent all league members on which they are requested to list their films and whether or not they are willing to exchange them. Cards will be sent subscribers and readers of **AMATEUR MOVIE MAKERS** on request. Our aim is to build a complete record of existing amateur films on which an exchange can function through League headquarters. Please send in your card immediately.

For the present those wishing to exchange films listed in "Swaps" should make their request directly to the film owners, whose addresses are listed herein.

The films made available for exchange this month include:

COMEDY: "Playful but Harmless"—about a big, bad man from the wide open spaces who spends a few weeks at the seashore—one reel—35mm.

NAME: Thomas H. Edwards, Jr.
ADDRESS: Merion & Bowman Avenues, Merion, Penna.
"Christmas Cheer or Canada Dry"—concerning Christmas bootleggers and hi-jackers. One reel—400 feet—16mm.

NAME: S. Winston Childs.
ADDRESS: 640 Park Avenue, New York City.

DRAMA: "Tracks of Blood"—an early attempt at melodrama, with a few thrills. One reel—400 feet—16mm.

"Passions Toll"—a thriller of the West—efficient movie technique. Two reels—750 feet—16mm.

"Steppes of Silence"—Red Russian tragedy—one short reel—16mm.

"The Horsemen of Death"—a super-melodrama, dealing with the deeds of death and destruction of three masked riders. Five reels—2000 feet—16mm.

NAME: S. Winston Childs, Jr.
ADDRESS: 640 Park Avenue, New York City.

SCENIC: "A Day at Starved Rock"—showing the famous historical beauty spot near La Salle, Ill.—one reel—400 feet—16mm.

NAME: R. M. Hart.
ADDRESS: Photo Sales and Service, Sterling, Ill.

"A Summer's Vacation in Atlantic City and Lake Spofford, New Hampshire, 1925"—two reels.

"A Summer at Eagle's Mere, Pennsylvania, 1926."

NAME: Dr. George Tarplit Sharp.
ADDRESS: 916 Colorado Bldg., Washington, D. C.

"St. Petersburg, Florida"—one reel—400 feet.

"Scenes in Florida, Georgia, Tennessee, Kentucky, Ohio and Michigan—one reel—400 feet.

NAME: George R. La Fleur.
ADDRESS: La Fleur Apts., 317 4th St., South, St. Petersburg, Fla.

"Niagara Falls"—35mm film.

NAME: Charles W. Grammes.
ADDRESS: Hamilton Park, Allentown, Penna.

"Merion, Pennsylvania"—short scenic of a freak snowstorm, 150 feet—35mm.

NAME: Thomas H. Edwards, Jr.
ADDRESS: Merion and Bowman Avenues, Merion, Penna.

MISCELLANEOUS: "National Ski Tournament at Grand Beach, Michigan."

NAME: Louis M. Hammerschmidt.
ADDRESS: 717-721 J. M. S. Bldg. South Bend, Indiana.

"The Friends Central School News"—a picture of school life at a private school in Philadelphia. Contains five complete football games, with many scenes from student activities—2000 feet—35mm.

NAME: Thomas H. Edwards, Jr.
ADDRESS: Merion and Bowman Avenues, Merion, Pennsylvania.

"Sterling Gyro Club No. 34"—one reel—400 feet—16mm. will be added to frequently. For exchange with members of other Gyro clubs.

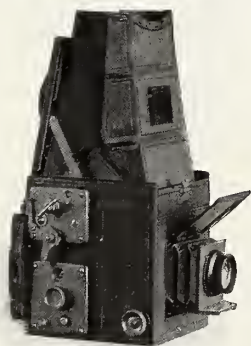
"Fire scenes, dirt track auto races, General Grant's home, lead mines etc. at Galena, Illinois."—one reel—400 feet—16mm.

NAME: R. M. Hart.
ADDRESS: Photo Sales and Service, Sterling, Ill.

"Passing Through Children's Hospital, Washington, D. C."

"Golf events at Columbia Country Club, Washington, D. C."

NAME: Dr. George Tarplit Sharp.
ADDRESS: 916 Colorado Bldg., Washington, D. C.



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LIVING NATURAL HISTORY

Continued from Page 24

sible for the producer thus to talk throughout the pictures, explaining details difficult to be conveyed by titles. Thus, along with the pictures is the personality of the authority in tones as natural as if he were actually there. This method of adding to the interest of the films is being applied throughout the forty-two reels of Living Natural History which may be used, of course, with or without the speaking attachment of the projector.

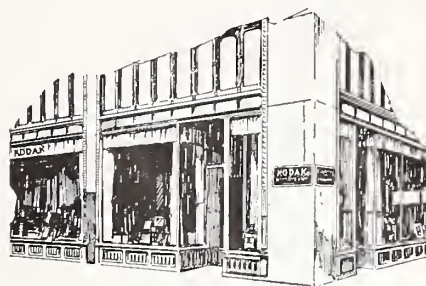
The entire series was photographed on standard-width film and the 16 mm. editions are prepared by



ON THE LOOKOUT FOR HAT HUNTERS
An Egret

reduction process in printing. In order to in every way utilize the film, like readable books, certain "passages," representing high spots in animal biology, or particularly fascinating or thrilling phases of habits, are issued as small, separate reels. A series of these form a condensed and inexpensive version of the main library. Examples of these short subjects show the life of the beaver, how deer annually shed and renew the antlers, wild equines, the elephants, the anthropoid apes, birds of prey, the wingless birds, harmless serpents, the poisonous serpents, life of the frog, butterflies and moths, and marine life.

While the whole plan has been to handle and index the subjects like an actual library, the writer does not wish to intimate any belief that such films are destined to largely do away with books. Visual study is a great step towards clearer understanding. It will, in many instances, produce satisfactory understanding during the passing of scenes that consume only a few minutes, while written details would require much conjecture and possibly be accompanied with doubt. Such clear impressions, however, swept along from one phase of a subject to another, inevitably lure the student to full and sympathetic descriptions to be found in good books.



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HOW THE ROOSEVELT FILMS WERE SAVED

Continued from Page 14

others between, and in the ninety-one rolls which were selected for the permanent library, the frame lines were scattered from one extreme to the other.

These "mistakes," as I shall term them, were but the natural result of the prevailing lack of system, together with an incomplete knowledge of the proper atmosphere in which motion picture film should be stored. But if the films were to be saved, they had to be reproduced. And if they were to be exhibited all of these weird variations had to be eliminated, and a single uniform film welded from the chaos which the originals presented. This was indeed a new problem for the motion picture industry. A year and a half was spent by the Roosevelt Memorial Association seeking to find how it could be done. Had they not succeeded in securing a practical method of doing it the film record of the life of Theodore Roosevelt would, in a few more years, have been lost to the world.

A way was found. To correct and bring to standard requirements such a series of films necessitated the making of "master positives" and "dupe negatives" from which prints for modern projection might be obtained. A marvelous printing machine was secured which could be adjusted to compensate for all the manifold variations in the originals. In all three sets of claws were used to fit unusual and shrunken perforations. The negative and positive heads of an optical printing machine, together with all the operating movements therein necessitated adjustment every time frame lines changed, which happened constantly. Readjustment was also required when pictures had to be enlarged slightly to fill the aperture. Or, when the image was too large, a slight portion of the sides of the film had to be masked off. Otherwise ragged edges of the sprocket holes would have shown.

Nor were these all the "miracles of recovery" required. Among the films was a scene of President McKinley speaking at the Pan-American Exposition, a few hours before he was assassinated. A close-up of the President was desired. In those early days no one had thought of close-ups. The cameraman evidently had thought he must show everything possible. In the one picture he had taken the

President, his official staff, the stand from which he spoke and the vast crowds which listened to the oration which proved to be his last public address. Therefore a close-up had to be created from the long shots of the ancient film. This scene with infinite care, was enlarged to such an extent that a "reasonably close view" was reproduced on the "master" from which a "dupe" was made, and thereafter prints.

Again, valuable scenes were found to be pitifully short. The characters barely appeared before they whisked out of the picture. In a scene in which Mr. Roosevelt and Mr. McKinley came down the steps of the Capitol they were walking fast, but stopped at a certain level before walking out of the picture. The scene was too short to allow the audience sufficient time for the really good view which the picture should afford. Also at the same moment they stopped a fair sized close-up could be seen. To lengthen this scene was the problem. In the reproduction each separate aperture was doubled, two frames of each being printed on the "master" to each frame of the original negative. As their feet did not appear in the picture the action in the resulting picture did not seem jerky. At the point where they stopped for an instant, this single aperture was reproduced for a length of three feet. The result of this work gave the audience ample time to see the men, and a reasonably good close-up for a few seconds before they left the picture entirely.

And these are but a few of the technical problems which had to be mastered in order that T. R. might be perpetuated in film for the millions of coming Americans who would never have been able to understand how our generation could have allowed such priceless history to be lost, as it surely would have been lost in a few years but for the efforts of the Roosevelt Memorial Association.

But due to their ceaseless effort, aided by modern technical skill, there has been saved for all time the story of Theodore Roosevelt, the great American, whose life is an inspiration to the world, T. R., naturalist, soldier, explorer, builder of the Panama Canal, conservator and defender of our natural resources, popular leader, prophet, Governor, President and Citizen.

THE AMATEUR CINEMA CAMERA MAN

Continued from Page 28

But the amateur camera man is making a number of direct social contributions. He is filming industrial processes very widely. He is carrying pictures in motion from one industrial hive to another that, up to now, have not been made because of the expensive equipment and preparation required. He is recording scientific processes and is passing these amateur-made records from one scientist and student to another. He is providing film libraries of infinite variety for the uses of education, and this in an informal and individual fashion. He is arming religion with a new force to an extent that the professional producer has not yet done. He is placing at the disposition of all those who have to do with the complex problems of human relations in industry, in education, in recreation, in religion, and in daily life as a whole, a new factor which they can use with all the variations suitable to their personal desires. Truly, the amateur of the motion picture is letting loose a new force for the people.

The sole purpose of the organization I represent is to render the amateur camera man and the motion picture amateur more self-conscious, in the scientific sense of the term, and more effective in bringing his contribution to the eighth art. The Amateur Cinema League is an assemblage of amateurs, both active and inactive as practitioners of their art. It has a voice—its magazine, *Amateur Movie Makers*,—it has announced some of its initial purposes, and it has some of these under way. It will do pretty much as Mr. Doo-ley told Mr. Hennessy the American people always do, it will make up its mind as it goes along. This mind will be made up by its members and their minds will be made up by their analysis of their environments in this particular field. We have no rigid ideas. We want to be adjustable, we want to be progressive, we want to keep elastic for such development as may come to us and through us.

We are, first and foremost, amateurs—lovers of the motion picture—and we look upon the professional motion pictures as a remarkable and amazingly progressive collection of performances in this newest art. We are not concerned with trying to determine any correct or cautious or formal attitude to the professional motion picture. They are in our field and we are in theirs. They

have done well and they have done poorly. So have we, as amateur camera men. They are engaged in business and also in art. They are sincerely trying to achieve in both business and in art. There is no reason why they should not have achieved in both and they have done so. There is no reason why they should not go farther and they will do so. We do not want to waste time with criticism or with approbation for what they have not done or have done. We are interested, as they are interested, in their future. They want that future to be better artistically and commercially. We want that future to be better artistically and we think that it is a fairly safe assumption that it will be better commercially. We want the professional "movies" to get a square deal from the public and we want to ask for the public the best type of pictures that the professional can give. We hope that we can help to bring both of these to pass. Right here, we gear in very closely with the purposes of the National Board of Review.

The amateur cinema camera man has mostly a future. His past is a short one. As we see it in the Amateur Cinema League, the most striking thing that the amateur can do in motion pictures is to personalize their application. We know that whenever a power which has been applied collectively becomes personally and individually available most amazing things happen. We amateurs are conscious of the power that personal motion pictures and home movies have given to millions of individuals. We hope to do our part in guiding that power so that it will be productive of good to individuals and to society. We do not feel any responsibility, as an organization, for the social consequences of personalizing this new force. That has been done not by us but by science and circumstance. Neither do we want to assume responsibility for it. We are not organized to reform anything or to amend anything. We are organized for our greater enjoyment and we realize that, while we get this greater enjoyment, we shall be watching and, we trust, aiding in the social development that is bound to result from personalizing motion pictures.

The amateur cinema camera man and the motion picture amateur are among you. They feel that they belong with you and that they are working with you for the joy of the work and with the hope that the work and the joy will be equally worth while to themselves and to the world.

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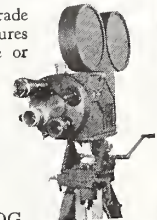


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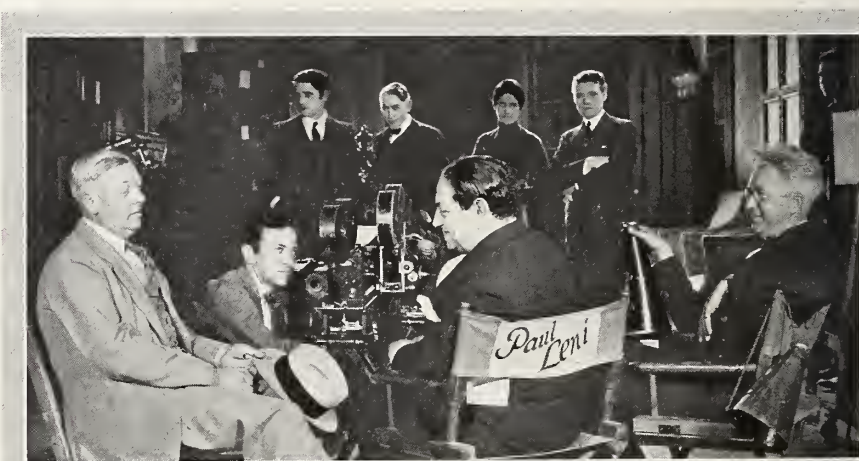
Continued from Page 11

Leni is using an America camera-man and that he has the highest praise for Gilbert Warrenton, who is shooting "The Cat and the Canary."

Ever since a boy, he has been part and parcel of the moving picture business. He has lived it, breathed it and slept it for fifteen years. It was no trick at all for him to carry out Leni's ideas and he is of the opinion that from a photographic angle "The Cat and the Canary" will startle the moving picture industry with its innovations. Several times in my presence Warrenton made camera angle suggestions to Leni which gave an entirely different slant to a scene, though they involved personal discomfort, like shooting a scene from under a bed or from the top of a

It includes the beautiful blonde, Laura LaPlante; two splendid leading men in Creighton Hale and Forrest Stanley; two remarkable character actors in Tully Marshall and Arthur Edmund Carewe; and two unrivalled character women in Flora Finch and Martha Mattox. And then there is Gertrude Astor. After ten years on the screen, Gertrude Astor is just coming into her own. She is just finding her metier. The pace she set in "The Cheerful Fraud" would have carried her a long way, but when the producers see her work in "The Cat and the Canary," it is my prophecy that she will cause a furore.

With a cast of what the producer calls "trouper" like this, Leni's acting worries were nil; and with Bob Hill and Gilbert Warrenton as executive and advisory staff, all working in splendid harmony, it is no wonder to me that "The Cat and



GULICK INTERVIEWING LENI FOR AMATEUR MOVIE MAKERS

bureau or through a transom high up in a cupola. In each instance they added a dramatic perspective which pleased Leni and which looked well on the screen.

A number of elements have gone into the making of "The Cat and the Canary", but one of the most effective of them is absolute harmony on the part of those who are making it. I have seen many a genius tearing his hair and shouting his way through a production which never evidenced in full the effects which said genius expected. The reason was not far to seek. He had not the faculty of creating harmony. Leni has that faculty in a splendid degree. In spite of his unfamiliarity with American customs, people, language and point of view, he has achieved a harmony and earnestness in all about him which is positively marvelous, which is a great word in California.

Carl Laemmle gave him an unusually fine cast with which to work.

the Canary" is proving such a triumph.

THE INTELLECTUAL MOVIE

Continued from Page 15

An international movement is bound to have an effect. It ought, on general principles, to make the movie more intelligent; the question is whether it will not also make the movie self-conscious and mincing. The millions invested in it have so far kept the moving-picture industry extremely conservative. Its motto for success has been in too many cases to copy some previous success. At the same time it has been drawing on a greater range of intelligence than most of the other arts, because it could buy almost anyone; it is trying to reeducate its public, and the intellectuals, who have been impotent to change it directly, may change it by the rear-guard attack of the small movie houses with special pictures.

MOVIE MAKEUP FOR AMATEURS

Continued from Page 19

larger and more beautiful. Take great care in making up the eyes for it will repay you in an abundance of satisfaction when you view yourself on the screen. Everyone does not have beautiful eyes, but before the make-up mirror they can be made so. See that the eyebrow is well shaped, as there is nothing that distracts more from an actor's appearance than the uneven and the undefined eyebrow.

Dust the face thoroughly with the correct shade of powder seeing that all of the grease paint is covered. When the entire face appears dry the surplus powder is removed with a lamb's puff. Your face should then look smooth and soft free from all streaks and blemishes. Be sure and remove the powder that has collected on the eyebrows and eyelashes so that they will be distinct. The next step is applying the rouge to the lips. The foundation is carefully wiped from the lips and a light red rouge or lipstick used. Follow the contour of the lips shaping them as perfect as possible at the Cupid's Bow. The man uses very little rouge on the lips, in fact, some actors never use any.

The hands and arms can be whitened with a liquid preparation made especially for this purpose, and is applied with a sponge. The final step is dressing the hair, then you are ready to appear "on the set," as it is termed in the big studios. Sometime ago I had the pleasure of watching the filming of a scene taken in one of the large studios in Long Island in which a prominent star was featured. I was particularly interested in every angle of the work, and I was close to observe how much thought was given to the make-up and dress of the actress. Every little detail was attended to before the actual "shooting" of the scene began. I learned then and there the importance of make-up. There is usually a make-up artist on every "set" in the studio.

Amateur movie makers must learn the essentials of make-up for the screen if they intend to produce good, presentable motion pictures. The task in making up will be found an arduous one, but your efforts will be appreciated when your face is flashed on the silver screen. And besides, you will get a great deal of satisfaction out of your films in knowing that you are following the method of the famous screen stars.

A HELD UP HOLD-UP

Continued from Page 13

Scene 14. Down the side road.

Enter Mike carrying Dorothy who is still struggling. Suddenly Livingston appears from the trees in the rear, leaps a fence and rushing up behind catches Mike unawares. With one blow he knocks Mike down and while Dorothy breaks away he secures Mike's revolver and waits for him to come to. While he covers Mike, Dorothy screams, for Dicky has put in appearance. Livingston turns quickly, covers him and shouts:

TITLE. "Up with your hands."

Back to Scene.

Dicky obeys the command and Dorothy secures his revolver. L. and D. then guard the two bandits.

Scene 15. A stretch of road. Same as scene 9.

As Jim and Tom wait anxiously, a constable comes by and, noting their suspicious disguise, arrests them and leads them away.

Scene 16. In front of Atwood car.

Mrs. Atwood and Mrs. Stuyvesant walk round and round distractedly. The constable enters with Tom and Jim handcuffed. Mrs. MacDonald, who has been told of the plan, explains the situation and says:

TITLE. "The boys are all right. Save Dorothy."

Back to Scene.

The boys are released. Mrs. Atwood begs the constable to hurry to the rescue of Dorothy. Exit constable followed by boys.

Scene 17. Down the side road. Same as 14.

Dorothy is seen covering Dicky who stands with hands up. Livingston in the meantime is covering Mike, who is trying to rise. Mike finally gets up and is made to line up alongside Dicky just as the constable arrives. The desperados are handcuffed and all start back to the car. Dorothy, now that the danger is over, starts to collapse, and Livingston has to assist her in walking.

Scene 18. In front of the Atwood car.

Enter the constable with Mike and Dicky handcuffed and followed by Livingston, Dorothy and finally the two boys. Mother and daughter rush into each other's arms. Then Mrs. Atwood thanks Livingston for saving Dorothy.

TITLE. Tom, disgraced, watches Robert Livingston receive the praise he hoped to win.

Back to Scene.

THE END

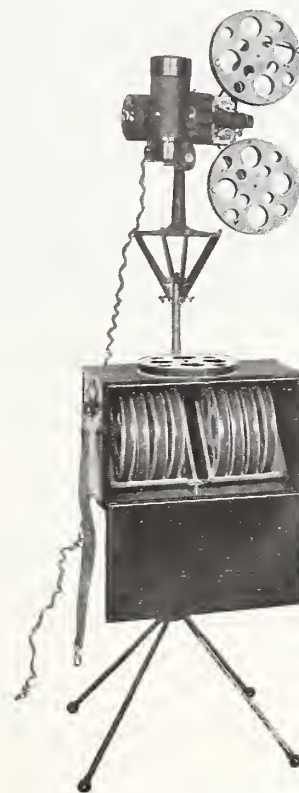
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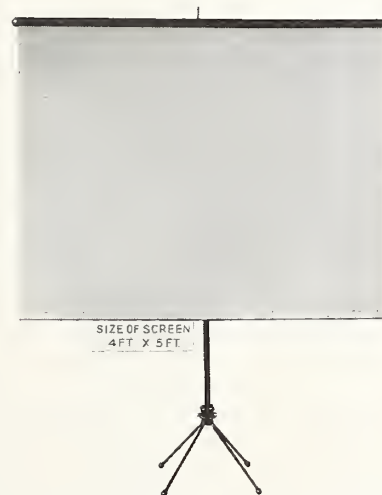
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 SAN ANTONIO, TEXAS, 209 Alamo Plaza
 SAN FRANCISCO, CAL., 241 Battery Street
 SEATTLE, WASHINGTON, 111 Cherry Street
 TORONTO, CANADA, 156 King Street West

CLINIC

Continued from Page 27

Speed!

SPEED, and more speed, is the cry of the day and a new record in the distribution of movies has just been won. The International Newsreel, released through Universal, showed in New York theatres on Monday evening, January 17th, the pictures of George Young's remarkable swim from Catalina Island, which ended at three o'clock Sunday morning, January 16th, on the other side of the continent.

Examination

THIS suggestion is thrown out to the inventive minds of manufacturers of cinematographic accessories.

The impatient amateur movie maker gets his film back from the development laboratory and immediately wants to look it over. He may not find it convenient to project it at once. He does want to see how it came out and he wants to look at particular frames of it.

The amateur also wants to examine films for various details and does not want to do so by projection. He may want to check some projection error by an examination of the film itself.

The eyes of the amateur are made sharp by eagerness and large by curiosity but the lens of the eye has its magnification limit. A hand reading glass is the best tool at hand. Some people use a small "spy glass" no larger than a dime.

Amateurs would welcome a detachable reading glass device for rewinders so designed that the film could be brought under the reading glass set in the apparatus at a proper angle.

The manufacturers who first places such a device on the market will find plenty of patrons.

—R. W. W.

Collegiate

A COURSE of lectures on producing, distributing, and directing of motion pictures has recently been instituted at Harvard University's Business School.

This step was taken because it was recognized that there was need and opportunity for trained business men in the industry, and because of the tremendous influence of the films on daily life.

Lectures will be given three times a week, as a part of the course in business policy. Among those listed to lecture are Will Hays, Adolph Zukor, William Fox, and Cecil B. DeMille.

Practice

A PRACTICAL time, trouble and money saving method for the amateur motion picture maker is to learn to know well his camera, what it can and what it cannot do. Upon that depends, more than anything, the success and quality of his films. With an instrument that needs some working knowledge to operate satisfactorily, it is unreasonable to expect the camera to do what is expected of you as well as what is expected of it. Nothing worth while is gotten without some effort. Whatever we have to do must be done with system and order to turn out successfully.

Take the camera and plenty of unexposed stock and go out and practice with it. Keep a record of the tryout scenes or shots in a little book. Record what the stops are; the time of day; whether cloudy or brilliant sunshine; whether shower or snow scenes, with and without sunshine. Also note the subjects and the composition, whether long shots, nearby shots or closeups. Then when you look at your print you can check up on your stops. Those exposures found good you o. k. for future reference, so that, when in doubt about a scene you want to take, you can consult your record for a similar condition. You cannot expect good photography unless you know how to make it. A proper exposure will give a good print. Good photography will often make interesting poorly chosen locations, subject matter or bad composition.

—C. M. S.

Scissors

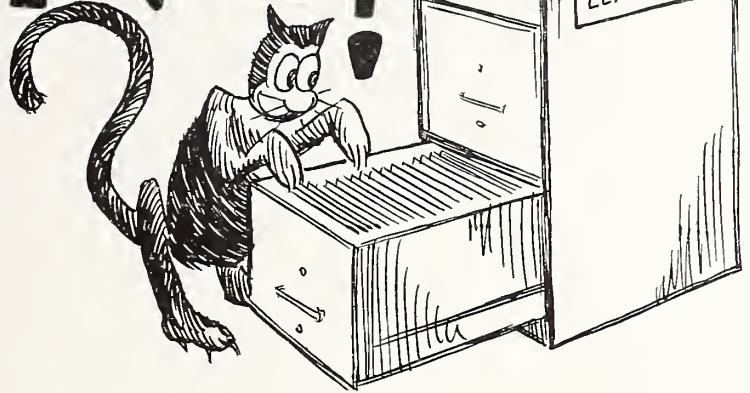
OF course it hurts to cut out and throw away a scene that cost you quite a lot of trouble and some money to take. But if it is not good, don't hesitate. Cut it out, because it hurts your other pictures and your reputation and your pleasure.

If you simply cannot bring yourself to throwing it away, then make a "catch-all" reel, of all doubtful stuff. You can keep it then as long as you want, and it will not be spoiling your other pictures.

It is surprising how much improvement is effected in a reel by cutting out all the over-exposures, all the under-exposures, all the blank spots and the badly panoramized stuff and the shaky stuff, and reducing all the over long shots. Try it and see. You can turn a poor reel or an indifferent one into one that will astonish you.

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And the magazine represents only a small part of the service that the Amateur Cinema League renders its members. Here is what the League does:

1. *Increases the pleasure of making home motion pictures by aiding amateurs to originate and produce their own plays;*
2. *Promotes amateur cinematography as a national sport;*
3. *Organizes clubs of amateur motion picture makers;*
4. *Publishes a monthly magazine devoted to amateur motion picture making;*
5. *Establishes an amateur motion picture film exchange among League members;*
6. *Encourages amateur photoplay writing;*
7. *Maintains home motion picture making on an amateur basis.*

The League is non-commercial and no person commercially engaged in the production of motion pictures or in the manufacture, sale or rental of cinematographic equipment is eligible to membership on the Board of Governors.

The only requirement for League membership is an interest in amateur movies. Whether you at present own amateur equipment or not is non-essential—if you're interested you're eligible.

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I accept the invitation of the Amateur Cinema League to become a charter member and have designated below with an (x) the class of membership in which I desire to be enrolled. My check for \$.....payable to AMATEUR CINEMA LEAGUE is enclosed in payment for the dues, \$2.00 of which is for a year's subscription to AMATEUR MOVIE MAKERS.

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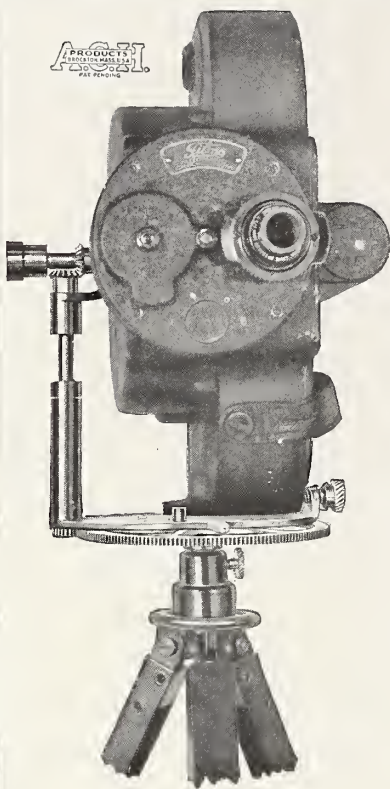
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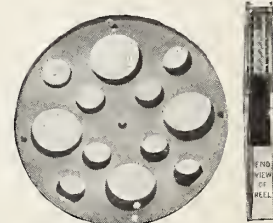
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Through the TELEPHOTE

IT is with pardonable pride that AMATEUR MOVIE MAKERS notes contribution to the columns of this issue by so many famous men and women. It is indeed unusual that they should be attracted to so young a magazine, but this is a direct compliment to the quality of the members of the Amateur Cinema League and the subscribers to AMATEUR MOVIE MAKERS, constituting as they do a cross section of American leadership in every field.

In early numbers our list of contributing national figures will be joined by Minnie Maddern Fiske; Chester T. Crowell, contributor to many national magazines; Carl Ackerman, distinguished journalist and war correspondent; Dr. Emil Mayer, inventor of Vienna, Austria; Jack Norworth, vaudeville star; and Gilbert Seldes, international motion picture critic, and others of similar prominence.

A critical review of ten typical amateur motion pictures, submitted to him by AMATEUR MOVIE MAKERS, will be the unique and valuable contribution of Mr. Seldes. This study of typical amateur pictures by the man who was chosen to discuss motion picture criticism in the new edition of the ENCYCLOPEDIA BRITANNICA, should prove an invaluable service to amateurs, and AMATEUR MOVIE MAKERS is proud to be able to bring this gift to its readers. Mr. Seldes is also motion picture editor of the NEW REPUBLIC, the author of "The Seven Lively Arts," and was formerly managing editor of the DIAL. In a recent number of the SATURDAY EVENING POST, in an article entitled "What Happened to Jazz," part of which was reprinted by special permission in March AMATEUR MOVIE MAKERS, Mr. Seldes may be said to have given the clear-

(Continued on page 27)

Distinction Without Swank

¶ The best people in America—from Canada to Cuba—are coming into the AMATEUR CINEMA LEAGUE. Our roster of members reads like "Who's Who." Yet their interest is not based on exclusiveness but on a vivid desire to develop the newest American sport—Amateur Motion Picture Making.

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It is understood that immediately upon my election I am to become entitled to all the privileges of the League. It is also understood that there are no duties or obligations connected with this membership other than those which I may voluntarily assume from time to time.

Name

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AMATEUR MOVIE MAKERS

Official Publication of

AMATEUR CINEMA LEAGUE INC.

"To See Ourselves As Others See Us"

Volume II ✓

APRIL, 1927 ✓

Number 4

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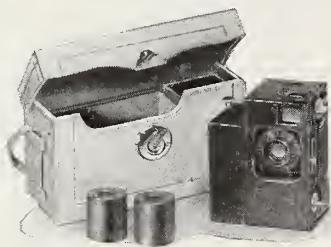
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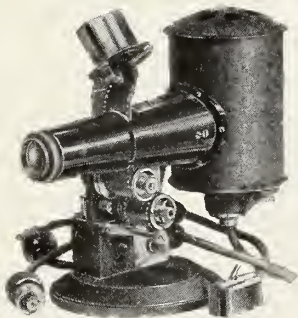
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CONTRIBUTORS

JACK BECHDOLT is a writer of short stories which appear regularly in leading magazines. He is author of "How to Make Your Own Motion Picture Plays," one of the first books written to aid amateurs. He is writing a series of articles on amateur motion pictures to appear in the DELINEATOR.

DR. NATHAN T. BEERS is a distinguished dermatologist of Brooklyn, N. Y. He has followed the photographic hobby since the days of tin types, and today is a constant user of motion pictures, both in his scientific research and for the pleasure which he derives from the pursuit.

MINA BROWNSTEIN is an author and critic. Connected for a number of years with Atlantic City newspapers she has recently come to New York City and contributes to metropolitan papers and national magazines.

JANE BUDDEN is our newest contributor from New England, and seems to share the delicately Rabelaisian touch which enlivens the work of other moderns who have emerged, or rather catapulted, from this Puritan background.

ERIC T. CLARKE is Manager of the Eastman Theatre of Rochester, New York. He is an experienced exhibitor conducting a large commercial enterprise and has unusual vision of what the future holds for the photoplay.

VERNON FARROW, who executed AMATEUR MOVIE MAKERS' first poster cover has designed many brilliant magazine and book covers, as well as illustrated their contents. The amateur camera on the April cover is a synthetic product of his own design, which he has christened the Decine-filmthex.

NATHANIEL FRANK is winner of the gold medal of the Fifth Avenue Theatre, New York, for the best amateur photoplay submitted in its first annual contest. Since this recognition with "Razberried Treasure" he is planning to devote himself to the production of high-class amateur photoplays.

DWIGHT R. FURNESS is known to AMATEUR MOVIE MAKERS' readers through previous contributions.

DAVID WARK GRIFFITH, the famous producer and director, might himself have been classed as an amateur in the early days of motion picture production, when he was laying the foundations of photography art as we know it today.

A. P. HOLLIS is the Film Editor of the De Vry Corporation and by his contribution proves that there are poets in big business. He is author of "Motion Pictures for Instruction" just published by the Century Company.

ANTHONY PAUL KELLY is a dramatist, whose "Three Faces East" and other plays have been widely produced.

WALTER D. KERST is an assistant editor of AMATEUR MOVIE MAKERS.

HERBERT C. MCKAY is cinematographic editor of PHOTO ERA MAGAZINE, is an authority on photographic and cinematographic technique and author of "Practical Kinematography." He is a member of the Associated Royal Photographers Society and lives in Eustis, Florida.

HIRAM PERCY MAXIM, the inventor, is president of the Amateur Cinema League.

MAX MAYER is an electrical engineer who has specialized in development of lighting devices for motion picture photography, as president of the Max Mayer Company of New York.

EUGENE WILLIAM RAGSDALE was co-founder of the Motion Picture Club of the Oranges, is the cameraman of that club, and is an experienced amateur cinematographer.

DON CARLOS LOPEZ DE TEJEDA, who contributes the frontispiece for April, is an internationally known artist. He has recently been engaged in making a series of unusual drawings of the new and important buildings in New York City, of which that of the Paramount Theatre in this issue of AMATEUR MOVIE MAKERS is one. The entire series will be published in book form. Don Carlos has just left New York to join the Chichen Itza project of the Carnegie Institute of Yntacan, where he will record the beauties of Maya archeological remains.

EDITORIALS

WITHOUT BRASS BANDS

THE fine thing about this Amateur Cinema League is that we are a group who can talk frankly to each other and get results. Last month this page carried a frank talk about memberships and the managing director recently asked every member to work.

Responses have been most heartening. Every member is at work. There is no display of cheap or ephemeral enthusiasm. We are not that kind of organization. Our members are taking practical, dignified and *effective* steps to multiply our numbers. We all know we have an organization based on sound principles, that is not promising to remodel the universe or to accomplish miracles of any kind. We know this organization has a specific program of service to all who are concerned with motion pictures as amateurs—either as makers of pictures or as persons interested in pictures. Knowing these things, we can make a dignified and forceful effort to get new members to come along with us.

Being a practical and business-like body—because our members represent the controlling and energizing stratum of American life—we want to build up our membership without making the usual mob appeal. We are not after the unthinking. We want intelligent and effective men and women in this organization and we know the way to get them is a different way than that used to get in the great crowd which will follow any movement making enough noise. Therefore, we know that wholesale pamphleteering and advertising are not the answers to our problem. We know that a personal approach from a member to a non-member will get us the kind of people we want to have. We can build up the League by high-grade methods because we are dealing with high-grade people.

This is the beginning of the "open season" for motion picture making. It is also the "open season" for memberships. We must keep up our active but dignified effort of personal membership increase. The coming summer must see ten thousand members of the Amateur Cinema League.

Those ten thousand can be secured without the expensive and less dignified method of bombarding the public about an organization which wants to keep clear of bombarding. If our members will work to that end as they have worked up to the present, *without a let-down*, we shall have the ten thousand and they will be our own kind of people because we shall have secured them ourselves.

This calls for real effort. But this real effort can create, by next October, a great national organization, membership in which will be universally high-grade, constituting a tremendous force for constructive progress in the most dramatic of all American activities—the motion picture.

WHAT PRICE AMATEUR

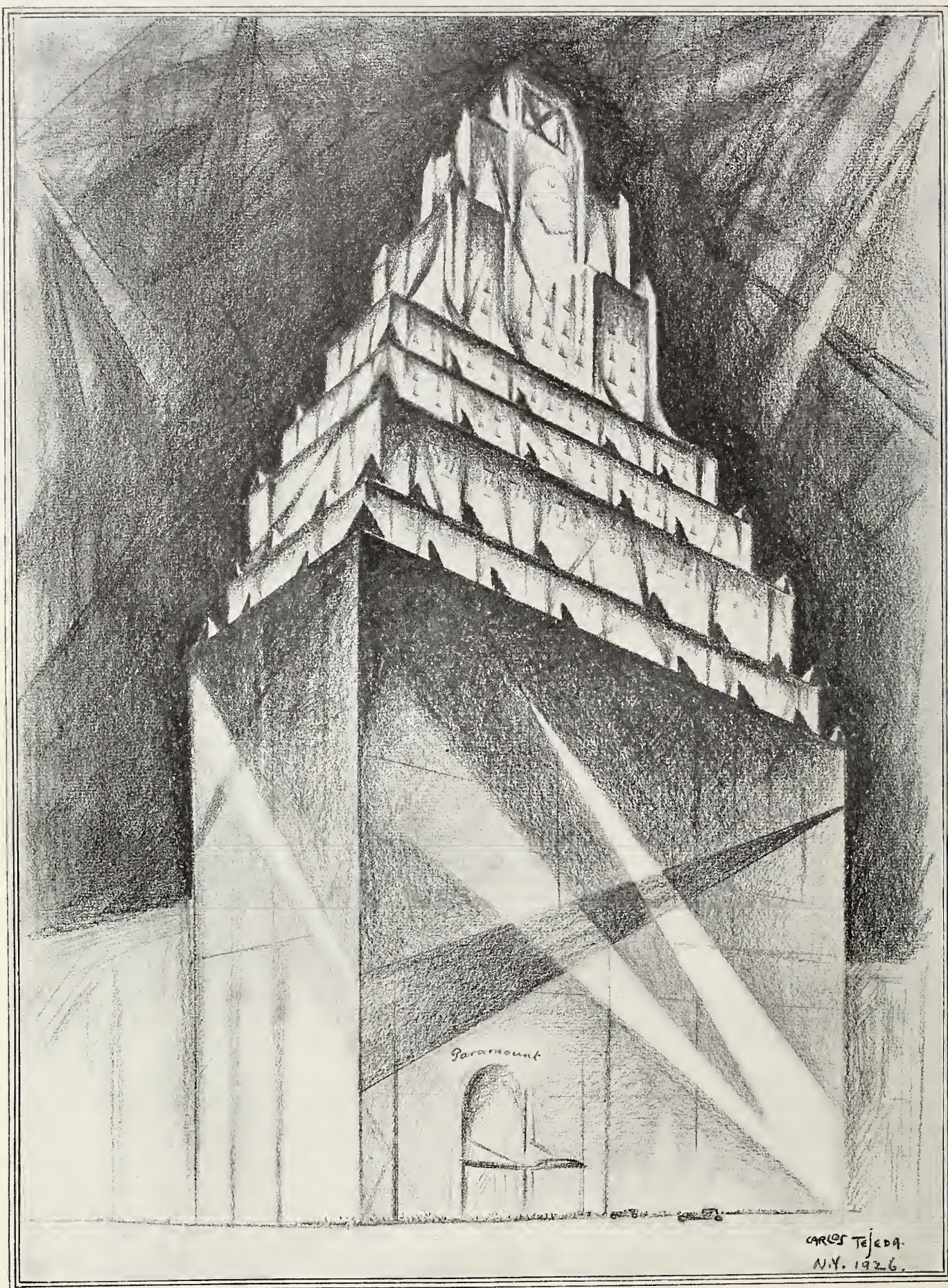
OLD words, like old families, often lose their bearings and wander off into the doubtful spaces of the disreputable. They form chance alliances from generation to generation, are gradually mulcted of their heritages and come to have only the dimmest consciousness of their antique birthright. An example of this errant faculty of good words is found in the term "amateur" which—if this is not laboring the point—is a veritable linguistic Tess of the D'Urbervilles. Of clean French lineage, it has become a modern English expression for something approaching condemnation.

An amateur, in the original meaning, was a lover of an art, one whose devotion was impersonal—in distinction to the "amant" who was a lover of human beings—but sincere and real. Latterly an amateur has been thought of as a person who attempts one of the arts and who, somehow, fails to bring off the attempt with any kind of kudos. He is a putterer and a trifler in a field where the professional is working seriously. In sports it is good form to be an amateur; in the arts it is an admission of lesser ability.

Cinematography and the photoplay—the eighth art—stand in real need of old-fashioned amateurs, of serious and sincere lovers of a new expression of beauty. These amateurs are in existence in large numbers, but they are too often silent because of the unfortunate connotations of the term by which they are known. They are too proud to be classed as ineffectual professionals. They prefer retirement and inaction at a time in the development of their art when their contribution is greatly needed.

The amateur—the lover of motion pictures—will, furthermore, give the same service to them that amateurs have brought to so many modern inventions that were, in their beginnings, scientific discoveries and commercial exploitations. Photography, the electric light and the radio are cases in point. To each of them the amateur brought an esthetic quality and an appreciation of their value as means of expressing beauty. He revealed their non-commercial possibilities and—by way of paradox—increased their commercial range.

The amateur is a patron; the amateur is an experimentalist; the amateur is an esthetic pioneer. He can well afford to come out of retreat with a fine old term that has fallen upon evil days and, by his courage and his service to the newest art, re-establish that term among the community of fair and pleasing words that are without fear and without reproach.



THE NEW BEACON AT THE CROSSROADS OF THE WORLD
. An Impressionistic Study of the Paramount Theatre, Times Square, New York, by Don Carlos Lopez de Tejada.



"CROSS SECTIONS of our DREAMS"

Ralph Block of Paramount Evaluates the Movies and the Amateur

By Mina Brownstein

RALPH BLOCK is editor in chief of the Famous Players-Lasky Studio in Astoria, Long Island, eastern home of Paramount Pictures. In this capacity he views and releases forty percent of the Paramount films. He is one of the leaders in the industry who is seeking the emergence of the motion picture as a distinctive art. Mr. Block was formerly associate editor and supervising editor of Metro Goldwyn Mayer Picture Corporation and previous to that dramatic editor of the New York Herald-Tribune.

THE moving picture as an art, must begin with the inspired and intelligent amateur." Ralph Block, editor-in-chief of the Paramount Studio looked at me over his mahogany desk and catching my quizzical glance, added, "with modifications, of course."

"A sort of little movie-movement," he said, while I waited knowing I should be rewarded for my circumnavigation in the winding hallways of the Famous-Players-Lasky Studio in Astoria, and my half hour of waiting, with a penetrating analysis of the moving picture and a sober evaluation of its meaning in American life.

We had met, ostensibly, to discuss an article of his in which he had begun to despair over the possibility of removing the movie sufficiently from commercialism to make it what it latently was, "a distinctive art, which as an instrument of interpretation in modern life has equals nowhere, either on the legitimate stage, in the art gallery, the concert hall, or the classroom."

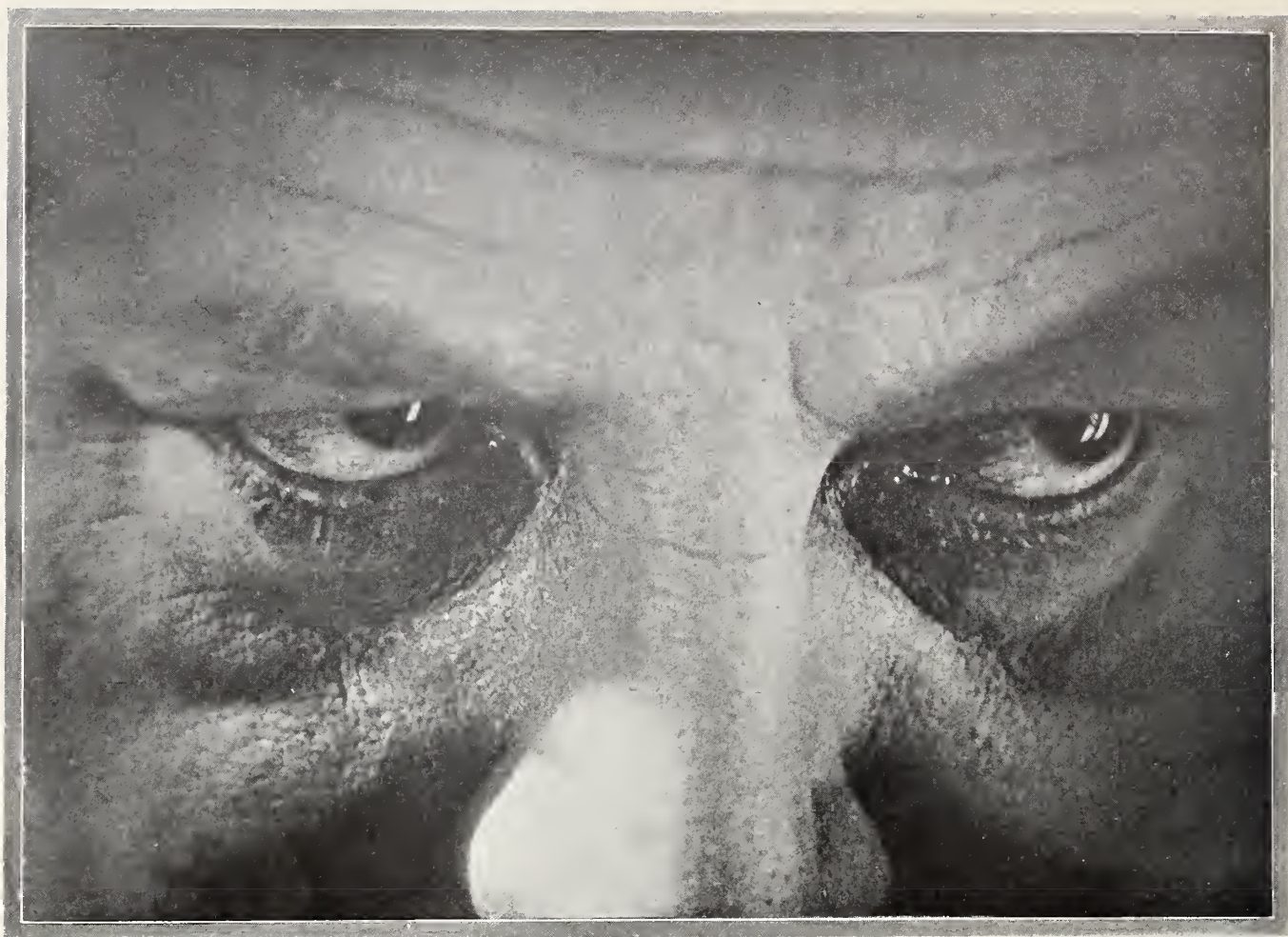
"For the moving picture is peculiarly American," he told me, watching the shadows on his green-tinted walls, "it has grown out of our mechanical age, and the mass hungers of our adolescent civilization. It could not have reached its present development anywhere else on the face of the globe. Our extravagant studios with their luxurious backgrounds, their dazzling lights, their fabulously wealthy actresses, are better than any fairy tale of folk invention. As a matter of fact, it is our American fairy tale. It is the cross-section of much of our dreaming, foolish and sentimental, uncouth and tragic as it is."

I understood him, remembering the breath-taking glimpses I had gotten of the studio on my way to his softly-carpeted office, the thin jazz sounds which his hall-door muffled, and the flash of bespangled ladies going through their paces in a drawing room set, on the other side of the wall.

"Because we have had forced on us certain formulae which underlie the public taste," he said, "we know, for instance, that to make a picture go, Mary must marry the fearless hero; virtue must be rewarded, and the weak must be succored. All of which is justifiable, for the mass never likes 'no' said to it as a final comment on life. It has an instinctive urge for a healthy life code, an optimism which appears shoddy through mal-interpretation."

"But the amateur," I reminded him.

"Yes, the amateur," and then turning to me, he continued, "The time has come when the man on the streets should know what is back of the moving picture from which



PORTRAIT OF A MAN BENT ON MURDER

The Power of the Camera in Interpreting Psychological States Without Need of Words or Even Action Is Illustrated By This Scene of Emil Jannings in "Variety."

he and his family derive not only their entertainment but a goodly share of their education.

"The legitimate stage is no longer a mystery. There is intimate knowledge everywhere of the workings of our great newspaper presses. The most harassed laborer can putter about and make a radio set. Is there any reason, then, why the machinery of making the movie should remain what it has until now remained, a secret and therefore a distortion.

"The amateur, with his small instrument is the beginning of a widespread public education about the mechanics of 'shooting' pictures. It may also be one of those subtle beginnings of a change in the public taste. For public taste is a sensitive, growing and not a static thing. On the surface changes show but vaguely, and yet even morality in dress and social relations is interpreted differently from day to day. Witness our literature. Ten years ago, Dreiser was considered not only risqué, but false. Now, 'Sister Carrie,' 'The Genius' and the 'American Tragedy' are recognized, widely read, even sworn by. What caused such changes? The war for one thing. A growing frankness in human relationships. Our economic

conditions. These, together with the press of mechanical surroundings on our consciousness and nerves, all voice themselves in the desires of the people, and eventually in their diversions."

He stopped talking, giving me a chance to study the lean face with its white-blue eyes, and the sharp brows which brought the eyes into prominence. His mouth, tight and straight, curled in a smile as he added quizzically, "I will even go so far as to predict that if there is one man among all the amateurs experimenting with small machines who knows his instrument and its possibilities, who is sensitive to the delicacy of the camera as an eye with which to observe life and comment on it, there is bound to be an initial start in the renaissance of the motion picture. There is bound to be a motion picture art."

"And why should there not be?"

"Why not?" It seemed to me the question was almost challenging. I knew that Mr. Block had been toiling to create in the public consciousness a recognition of the possibilities of the moving picture, that he had written for the Dial recently an article which he called "Not Theatre, Not Literature, Not

Painting," stressing the view that although only a primitive art which has become classical is ever recognized, that although the moving picture is under those canons, not an art, it is, however, something so peculiarly vital in the life of this country that it is almost a "mass" religion.

Mr. Block's modifications about the moving picture renaissance were interesting. His contention is that the approach until very recently has been from the wrong angle. "It is not the scenario, but the direction which injects into the moving pictures that element which makes it either trash or art," he said. "Everybody nowadays tries writing for the moving picture before the middle of his teens, with the same visions of Midas-like success as an ambitious newsy, not realizing that true directing which gives the breath of life to the story (which, by the way, should always be secondary) is as much a matter of inspiration as writing a novel or painting a picture.

"Or, at least it will be, in the ideal state," he added perhaps a bit regretfully.

(Continued on page 35)

Say It WITH ACTION

By Jack Bechdolt

MR. JONES is a crook. You tell me he is a crook. Perhaps I am one of those rare, broad-minded people who want to think the best of a neighbor. So I don't believe you. Then some fine morning I pick up my newspaper and read that Mr. Jones is indicted by the grand jury for playing the races with funds belonging to the Building & Loan Association. Do I believe that Mr. Jones is a crook then? Very likely, especially if I happen to own stock in the association.

But suppose, instead of reading it in the paper, which I may not believe after all, I, with my own eyes, see Mr. Jones looting the safe of the Building & Loan Association. Then do I believe it? I'll say I do!

With my own eyes I have seen the thing happen. That is evidence I am likely to believe under any circumstances. The spoken word is powerful, the printed word carries conviction to most of us, but what we *see* happen in that we are bound to take stock. Therein, to my notion, lies the primary appeal of the movie. Things happen, or should happen, on the screen in a manner that convinces us—in action, before our eyes. That's why millions sit entranced before the silver screen, while but thousands read the printed pages for amusement. On the screen things happen before their eyes. On the printed page are words, made up from letters which once were pictures, ideograms. But the brain must translate these symbols into thoughts and then project the thought-image on some mental silver screen in the form of pictures. It is as though one had put several layers of gauze in front of his lens. The result is a hazy photograph at best. The movies say it without the medium of words, at first hand.

Unhappily some of our amateur movies omit the very thing which has made the movie a success—action. The first pictures I made with an amateur movie camera, myself an amateur of not 24 hours standing, were of some quaint old houses in New York. I liked those houses. I thought surely my friends would be entranced. My friends looked, murmured politely and suggested that we play cards. When they look at the movies, my friends expect them to move. I learned to keep those first films aside, using them only for my own amusement.

We all learn that lesson. But after we have mastered it, there remains such a lot to choose, action that is mere physical restlessness and action that tells something interesting! Every one of us who tries his hand at putting together a continuity—and every one of us does, sooner or later—is confronted with the problem, what action do I want? What shall I have my actors do to tell the story best?

Consider a hypothetical Mr. Smith. You are putting him into a scenario and wish to tell your audience that he is absent-minded. You can say, "Mr. Smith Was An Absent-minded Man" in a sub-title. That won't carry much conviction.

You can show Mr. Smith starting off to business without his hat. Better. But your audience may just assume that Mr. Smith is one of those health cranks who would rather go without his hat. Or, even if you arrange a sequence of pictures to show how he forgets his hat, still the statement lacks conviction.

Suppose you show the absent-minded Mr. Smith setting his silk hat on a chair, use a close-up of hat on chair, another of Mr. Smith trying to remember why his wife tied that string around his finger when he left the house, and finally one of Mr. Smith sitting on his own silk hat and ruining it? That's better. Why? Because it might be funny if it were properly done. That is, it might be dramatic action. Action that stirs the beholder in some way. Action that makes him think, "Isn't that just like this fellow Smith!" Action that is supremely characteristic of the person concerned.

We are constantly exclaiming on hearing a piece of gossip, "Isn't that just like Smith? Nobody else in the world would think to do that." The exclamation is our own unconscious analysis of the secret of drama, punch, or whatever you please to call it. And the analysis is correct.

This is something to bear in mind when you use your movie camera to make a story picture. Every story is an attempt to picture character so that the spectator, for the time being, stands in the position of a sort of a god, understanding the motives and behavior of a number of persons, foreseeing what is going to happen to them and getting a thrill from his foresight. The

story-movie portrays character in action, by a series of acts supremely characteristic of the persons concerned. Also, if it is a complete story, it portrays a *change of character*. And that change of character arises from the *struggle* of one or more persons to overcome some obstacle.

We are not so apt to forget the obstacle. Most of the amateur scenarios I have read have the obstacle,—the struggle of one or more main characters against each other or against fate. Sometimes it is the golf match or foot race, again the jewel robbery or the lovers versus the unrelenting parent.

Change in character, the progress of a villain through experience to repentance, the conversion of a heartless coquette into a submissive and happy bride, such story material, our amateur scenarists are more likely to forget.

But most important of all, in telling a story whether in pictures or words, is the matter of supremely characteristic action. Action which expresses the people concerned and sets them apart from all others, makes them themselves.

That is a matter wherein our amateur directors may distinguish themselves. There Art with the capital A begins to get into the movie. There is still plenty of room for it in the professional production, but notice the work of the few great directors and you will find that they are the ones who depict character most sharply. They build up character by one little incident after another, bits of continuity, each delineating sharply the sort of persons the story is about.

The motion picture as we know it now, is a versatile medium. There are things we have not yet learned to tell, things that must be told in the printed word of sub-titles. But the things that can be told can be told so vividly that there is no medium of expression to compare with it. With close-ups, fade-outs, visions, double exposures, tricks and soft focus shots we are learning to say in pictures almost all the common emotions, thoughts, and aspirations of the race. With a little ingenuity the owner of almost any amateur camera can learn to say the same things the professional director is saying. Maybe he will learn to say them better. Who knows!



ALBERT S. HOWELL
Photographed Especially for AMATEUR MOVIE MAKERS

A Cine Wizard PROPHEESIES

The First Magazine Interview with Albert S. Howell, Pioneer Cine Inventor

By Dwight R. Furness

IF the introductory titles to motion picture films carried, in addition to the names of the actors, the names of the technicians who designed the cinema machinery with which they were made, the name of Albert S. Howell would be better known than that of any of the film stars. Motion picture film before it starts its trek through camera and printer must be perforated and it has been estimated that 95% of the film used is perforated on machines designed and built by Mr. Howell. His cameras take about eighty-five percent of the feature productions, eighty-five percent of the film is printed on printers of his invention and even then they may be run on projecting machines that pay royalty for his contribution to their design.

To the amateur movie maker he is known only through his name which appears on the Bell and Howell Company name plate found on its cameras and projectors. In film circles, however, his name conjures up a mechanical wizard who has chosen the realm of motion pictures for his domain, a choice in which fate played a large part.

Back in the days when the movies were yet young and the names of Essanay and Selig were known wherever pictures danced on a silver screen, Mr. Howell, then just out of school, started to work in a mechanical shop that was building the old Kinodrome projectors. His interest aroused in film machinery and his imagination fired by the possibilities of the rapidly developing motion picture industry, he applied his talents to the design of a new projector.

On the strength of that first model he enlisted the support of Mr. D. J. Bell, the maker of the Kinodrome projectors, and so the Bell and Howell Company came into existence late in 1907.

His work on the projector disclosed an utter lack of uniformity in the size of perforation used by different laboratories and no agreement as to where the frame line should come between perforations. Unless a standard were adopted the distribution of film would be restricted to projectors of individual firms. The standards that he worked out as a result of his findings are today the ones that make films interchangeable the world over. The film that runs on Broadway can be run in Keokuk, Timbuc-

too, or Shanghai. America's domination of the film industry rests largely on the existence of these standards.

The design of a film perforator (he laboriously carried the first one up three flights of stairs to the Essanay laboratory himself) gave him an opportunity to introduce these standards. The mechanical perfection he built into his perforators gained for them universal acceptance wherever films were made. His perforators today are to be found in film plants in England, Belgium, France, Germany, and in many other countries as well as the United States.

Early models of American motion picture cameras were patterned after European designs. Mechanisms were inclosed in wooden boxes. Metal cameras were thought to court static whose bugaboo flashes fog the sensitive film with tree-like branchings.

The first two cameras that Mr. Howell built were for Essanay to be used on an African trip and the specifications called for wood as usual. All went well till some African ants took a fancy to the woodwork with disastrous results to photography.

Into his later all-metal cameras he built a fineness of precision and such careful machine work that their cost went much above that of cameras then on the market. It was soon discovered that the cost of a camera was negligible compared with the responsibility it carried in producing results when thousands of dollars in salaries might be involved in a single mob scene. Fractions of minutes saved in the photographing of scenes involving the time of highly paid actors also helped to reduce production costs and so the camera won its way to the front by sheer merit.

What presses are to the book publisher, printing machines are to the film producer. The urge that carries any craftsman along his chosen career lead Mr. Howell to design and build motion picture printers to replace the make-shift equipment left over from the early days of a fast growing film industry.

Laboratory practice in those days called for printing individual scenes separately and light changes, to compensate for the varying density of negatives, were made by hand. Mr. Howell's continuous printer, which at its debut ran off a two hundred-foot reel without stopping and automatically adjusted itself for varying exposures caused quite a sensation. Needless to say, with production a criterion to factory efficiency, the new printer travelled the road to success in partnership with Mr. Howell's cameras and perforators.

With this foundation to build upon Mr. Howell then designed a small amateur camera and projector incorporating into them the best of all that had gone before. At first these outfits were planned to use split standard film but at the instance of the Eastman Kodak Company, who were planning the present 16mm cine film, the old question of standards came up and small cameras were redesigned to accommodate this new film. This brought about a fuller development of amateur cinematography, just as standardization in the early days of the professional motion picture aided its universal growth.

Today, now a man on the "sunny side of fifty", he sits in an office bearing the name "Chief Engineer" in the new quarters of his company in Chicago. Here the writer sought him out for the readers of *Amateur Movie Makers* to chat with him on what he thought the future held for home movies and to learn what fields were opening up with the advent of the 16mm film.

There had been mention in the papers of talking movies for the home and so the question was put to him as to the possibilities of their becoming a reality. This he thinks will come in the near future but that expense will keep them from becoming widely used until further experimentation will reduce the cost. Definite experimental work in cooperation with some of the largest electrical and radio manufacturers is in progress. So the

MOVIES AT HOME

By A. P. Hollis

*By day I lead a sordid life
Submerged in dirt and din;
By night I turn the current on
And let Romance come in.*

*Entranced, I loll in distant Spain,
And hunt in Zanzibar;
I join the crowds in gay Patee,
And ride with Lochinvar.*

*Fair ladies bow before my gaze,
And rapiers leap in air—
A Prince dismounts at the castle wall
And climbs the castle stair.*

*A citizen of every age,
I people every clime.
Lo, distance is a metaphor,
And space, and race, and time.*

*Ah, more than preaching, more
than words,
More than philosophy,
These pictures banish hate, and win
To love with artistry.*

*By day I lead a sordid life
Submerged in dirt and din;
By night I turn the current on
And let Romance come in.*

day may not be far distant when films may be rented which will carry a musical record on the margin that will reproduce music and voices through one's radio set or phonograph.

Recording music involves expensive equipment, the cost of which will likely deter the amateur from making his own musical records for some time.

Mr. Howell does not look for any radical changes in cameras or equipment in the near future but this does not preclude new models. Refinements are being made constantly, minor changes worked out, and devices added to increase the pleasure of taking and projecting pictures. For instance a small attachment will soon be on the market which will fit on the projector making it possible to tint the projected picture.

The greatest improvements Mr. Howell expects to come in the photographic end of cinematography, such as improvements in the reversal process that will allow

the same latitude of exposure that may now be secured through the standard separate negative and positive process; a better film spool; a leader that will seal out light more effectively; for on the perfection of these, and other details, depends the approach to the ideal.

Having in mind the fact that small cameras made by Mr. Howell's company, had among other things flown over the North Pole with Lt. Commander Byrd and with Amundsen, the next question had to do with interesting applications of motion pictures made possible by amateur cameras. Among these Mr. Howell recalled the taking of slow motion pictures of football games by Northwestern University which the coach said had taught him things about the game he never knew before. These films are used by that University's coaching staff to teach new players and to improve the game of veterans.

Some manufacturers are preparing films of instruction to accompany equipment difficult of installation, to supplement instruction books, and to make it unnecessary to send expert mechanics on long journeys to make installations. Especially valuable are such films in foreign countries, for films speak a universal language.

The day is not far off he thinks, when home projectors will be in such universal use that advertisers will offer to loan films in much the same way that they now offer to send booklets to those filling in return coupons.

In the field of education the amateur films will solve many problems, he believes, as they make it possible for the teacher to prepare his own texts. One difficulty in the use of films in the class room, heretofore, aside from the cost, has been the problem of securing material that would fit into the class room scheme of instruction of the individual teacher.

If the reader were to visit Mr. Howell he would find a middle aged man with hair slightly grey, likely as not in his shirt sleeves, pouring over blue prints with a foreman or discussing with his associates the development of a new cine device or the improvement of an old one. His talk would be quiet and unassuming but the visitor would leave with an impression that somehow the ideals that started him off on the career of a mechanical engineer years ago had not lost their powers, and that with the coming years amateur movies will be better for his part in them.

"Ask Me Another" ON LIGHTING

By Max Mayer

QUESTION: *How may a very large indoor scene be taken by amateurs using lights now available on the market?*

ANSWER: By a large indoor scene we assume the questioner refers to using a large room of the average home. We will be specific in example and imagine a room 14 by 20 feet. By having the camera at one end of the long dimension, the average lens will cover ten to twelve feet of the opposite wall. We recommend that the foreground (the line nearest to the camera at which objects or subjects are placed), be kept as far from camera as possible. In this case we will say not nearer than 10 feet. This leaves an area of action 10 feet deep, about 10 feet wide at rear and about 5 feet at foreground.

Assuming the following factors:

1. Fairly light reflecting walls.
2. No daylight present.
3. Lens speed F 3.5.
4. 16mm. direct positive film.
5. 16 per second picture speed.
6. Use of high efficiency Mazda Lamps.

The light required for such a scene area would be approximately 100 watts per square foot of back wall covered by camera. Allowing for an 8 foot height and a 10 foot back width, 80 square feet at 100 watt would require 8,000 watts. Of course, if the action is slowed down sufficiently, the camera may be operated at half speed using only half the amount of light. A faster lens would also diminish the light required but the aforementioned figures are a basis for the questioner to make his own variables of calculation. With skillful placing of the lamps, it is possible to get good results with even less light than above mentioned. It is well to arrange the lamps to light the people in the path of their planned movements and let the background take care of itself.

QUESTION 2: *Can this indoor lighting for group action be secured without equipment that is too expensive for the average amateur?*

ANSWER: The cost of the complete equipment necessary to meet the special requirements under question 1, need not be excessive. The simpler and smaller the scene to be taken, the less equipment, and the less the cost.

The most important problem, however, is to obtain enough elec-

tric current to supply the lamps. Eight thousand watts on the usual house lighting voltage of 110 volts represents about 75 amperes—which requires special provisions of wiring, etc., in most cases. While this amount of current seems great, one must consider that in professional motion picture studios a similar area would be lit with at least 250 am-

BON VOYAGE

By Jane Budden

*He packed his trunk and then he sailed
Away!
For far Bermuda's shore blue-veiled
And gay.
And in that trunk there was a jam
Of B.V.D.'s and socks and Pa'm
Beach suits and motion picture cam-
E-ray.*

*Was he a fan?—Down to his root
He wuz!
And does he mean to "shoot" and
"shoot?" He does!
But though he stayed on that fair isle
A reason-nably longish while,
No scene he "shot" e'er went on file!—
Becuz—*

*Well, man may go to "shoot"—and
Stay to fish!
Who's there to say he mayn't delay
His wish?
On that warm isle where tourists go
To shun our Northern ice and snow.
They say they do not stand for Pro-
—Ibish.*

*Ah me! the lovely scenes he might
Have got!
Alas! the will he'd had to slight
No spot!
He "shot" not either stone or tree,
Or dusky native, turquoise sea,
For, as so often happens, he
Was shot!*

peres of lamps, and the negative film used has three times the speed of the 16 mm. direct positive. One must therefore take into consideration, current available, before undertaking the purchase of lamp equipment, as it may be necessary to spend some money for providing sufficient wiring and current supply.

QUESTION 3: *If reflectors are necessary, how may inexpensive reflectors be improvised?*

ANSWER: In the matter of reflectors there are three principal factors involved—

1. The physical nature of the reflecting surfaces.
2. The size and shape of the reflectors.
3. The placing of the reflectors in their relation to the light source and subjects.

Factor 1: A magnesium white (alabastine water paint) makes a good soft reflecting surface, but where the light is limited it is better to use hard reflectors. These are most easily made by covering a piece of board or card-board with a special paper with a metalized surface of aluminium.

Factor 2: While curved surfaces are better for concentrating reflected light, they are rather difficult to make and it is simpler to use flat surfaces—about 5 feet high and 3 feet wide. Two cross strips fastened to the bottom will make them stand up.

Factor 3: For best results place reflector near the lamps rather than near the subject. Their correct positions and angles are more easily determined by observation than by mathematical adjustment.

QUESTION 4: *If artificial light is used to heighten natural light what special means are there of preventing uneven light mixtures?*

ANSWER: The uneven mixture of light in question, should only be considered as to its photographic effectiveness, not its color. It would be very inefficient to filter the artificial light to match the daylight.

QUESTION 5: *If ordinary arc lights are used, what precautions in the way of screens or special protection can be suggested?*

ANSWER: About the only precaution that can be used with the modern open type arc lamp is a wire screen close to the lamp case to prevent sparks from flying out of the arc chamber. It is also wise to put a fairly large piece of oil cloth or sheet metal under each lamp if they are standing on a carpet or fine floors. In retrimming the lamps, use caution where you lay the hot carbon stumps.

QUESTION 6: *Have any experiments proved practical in the way of mercury vapor lights for amateur cinematography?*

ANSWER: Mercury Vapor lamps are very effective for amateur cinematography but they are fragile, and must be purchased for the current on which they are to be used. The same lamp cannot be used on both direct and alternating current. On direct current it is important that they be always connected in proper polarity.

HOW TO FORM *A Movie Club*

By Eugene William Ragsdale



SCENE FROM "HAY HEY" NOW IN PRODUCTION AT THE STUDIO OF THE MOTION PICTURE CLUB OF THE ORANGES.

DEVELOPMENT of the amateur movie camera with inexpensive film has brought a new era in the amateur theatrical field, the development of Movie Clubs for the sponsoring of amateur screen dramatics and artistic recreation among the law abiding citizens of the United States.

In the early Spring of 1924 the first amateur motion picture camera was introduced to the public, with the necessary equipment, including the projector. The three years since then have brought many new developments, both in amateur and professional lines of cinematography. Thousands of camera fans have joined the ranks of amateur movie makers. They are all making their own movies, ever striving to make their own productions that will somewhat measure up to professional films. These same camera owners are longing to get interested groups organized in their community, to get their own movie clubs formed. But they need advice and helpful information in getting a club organized. My answer to that is: Join the Amateur Cinema League! The League has every means of conveying to you the best information and help in starting your own movie club. It will put you in touch with fellow members who will be willing to give you the benefit of their experiences. The League's monthly publication, *Amateur Movie Makers*, will bring to you many valuable suggestions.

I have been requested several times to explain what the best methods are in starting a movie club. First of all, you or some other reliable person must have the equipment. Arrange a short program of your own personal films and add to it a professional film. Invite a few of your selected friends whom you think might be interested in this sort of work. After you have shown the pictures make a short announcement to your friends, asking them if they would like to start a movie club to make their own movie productions. Let them signify by raising their right hands. If the idea is favored then call a meeting then and there and nominate your officers for the year. When the officers are installed the President and his committee can get together and draw up a rough draft of a club constitution and by-laws to be presented to the other members. The membership fee on entrance could be set at \$5 with the annual dues at \$12 or \$24 as the members may agree upon. Those, when you first start, will be termed Charter Members. It is well to remember when selecting your charter members to have among them persons who can write good stories, those who may be capable of directing, or those familiar with photography. Your first story must be as simple and interesting as possible until you become more experienced in making movies. There are plenty of good

text books on the market which will help you in making good photoplays. Plan your scenes outdoors, constructing your own interiors out of beaver-board. However, if you are financially fixed and experienced in handling lights you can purchase good portable lights and make your interiors inside of the home. It is wise that you consult an electrician before hooking the lights up, as some house wiring is not safe for pulling heavy current.

Your best bet would be in making two reel pictures, as they are more popular and easier to make. Thus we say two reels would contain 800 feet of sixteen mm., which would be equivalent to 2000 feet of standard. This would give you about a half hour show. For the 800 feet of sixteen mm. film in the finished production you should allow about 1000 to 1600 feet to be "shot." Out of your 1600 feet that is "shot" you must cut it down to the approximate 800. Out of this you must consider re-takes, poor lighting or incorrect exposure, film flares, and bad action. It is better to have more to cut from than less. Your expense would only be for the film and titles, outside of your make-up and costumes, which each member should furnish for himself. You can photograph your own titles. It is very simple. At \$6 per 100 feet of film the full 1600 feet would cost only \$96 plus 35 to 50c per title card. This is estimating high. Perhaps you could make a good picture by just "shooting" 1000 feet of film. That depends on how lucky you are and how good a cinematographer you are.

By all means plan your productions with care, choose the right type of story, and cast your players correctly. Select for your technical staff a good cameraman and assistant, a conscientious director or coach, two property men and a make-up man. Your director and cameraman with the aid of the author of your story should cut and edit the picture. With your first picture filmed, cut and edited, your Club is then ready to make its debut, ready to show the rest of the world what the organization is able to do when it comes to producing amateur motion pictures. Once you have made a good picture your *Movie Club* is established, and you will suddenly find your Club growing by leaps and bounds.

Hitting It JUST RIGHT

By Hiram Percy Maxim

O H man, isn't it wonderful when you open up that little square box of finished film and find that you have hit the exposure exactly right!

A few weeks ago we had a good stiff snow storm with no wind and the temperature conditions just right for making the snow stick to the trees and bushes. Sunday morning dawned absolutely cloudless and things were simply gorgeous. I thought of that hundred foot roll of film that I always keep on hand for an emergency and about eleven o'clock I sallied forth to the park with my little camera.

When I got outdoors the glare almost blinded me. It was so bright that it took several minutes for me to get used to it enough to look at anything. There was a good two feet of snow on the ground and every tree and bush was daintily touched as though by the frost fairies. There was a gentle wind moving the branches of the trees and it seemed to me I had never seen things so lovely.

But what about the light? I was so excited that I fairly trembled at the thought of making a mistake in exposure. I had lost my exposure meter, or mislaid it, and it was a case of judgment. The month was January, the light was the weakest of the entire year, it was eleven o'clock in the morning, the sun was shining in a cloudless sky through clear and crispy wintry air and everything was covered with a blanket of pure white. The light intensity seemed terrific.

My first view was a group of short pines all powdered with fine dry snow and a vista which led away to more pines, all snow covered. I got the light to one side of me so as to have some shade and shadows and avoid the flat effect, and I was careful to get the nearby pines over on one side where they would cut down the white area and help composition. Being all set it was now up to me to decide the stop to use. After thinking it over, I said—"over exposure would be fatal. Under exposure would be next to impossible with all this reflection from the snow. Therefore it's f.16 or f.11. I must expose for the nearby pines, as they are the dominant object in the picture, and they are nearby. F.11 would prob-



A SILVER WORLD FOR THE SILVER SCREEN

ably over-expose, even though it is January. F.16 is my limit, unless I use the color filter. I have always got the best tone values with filter," so I decided to use it and stop to f.11. I ran off some ten feet this way.

The next was a corking hill side view with a vista of snow laden cedars swinging around a curve into the distance. It was beautiful, but dangerously short on dark area. It would be the easiest thing in the world to over-expose. I managed to find a spot where one-half of the picture would be dark area, and with this to help, I went the limit, stopping down to f.16 and using the color filter too. There was no way to get less exposure.

I prowled around for an hour and finally shot the entire hundred feet. The largest stop I used was f.11 and on nearly every exposure I used the color filter. In many cases I used f.16 stop.

Well, now how did they come out?

Every foot of that reel was a knock-out. The trees are fine and strong, yet with every detail de-

fined. The snow is beautifully white and every break in its surface clearly visible. Moreover, the composition turned out to be first class, and I have a reel that I love. All that I had to do to edit it was to cut out the last four or five frames and the first two or three in each scene. It gives a clear run of beautiful winter views, without a flaw.

These pictures equal any I have ever seen on the professional screen and answer all the questions about 16 mm. reversal processed film, in my judgment. They are good enough for me and as beautiful as we can hope to get short of real color photography.

And I had a peach of a good time making them. And a still better time opening that little square box when it arrived back from Rochester. And it is lots of fun showing this film to friends. In short, there's all kinds of kick in this amateur movie game, *when you hit it exactly right.*

DANGEROUS GROUND

A Scenario for Amateurs

By Anthony Paul Kelly

THIS scenario is the most ambitious effort which has been offered our readers, coming as it does from the pen of the author of "Three Faces East" and other successful stage plays, but written especially for amateur production. It will possibly prove suitable for production only by amateur motion picture clubs, but should prove interesting to all readers of AMATEUR MOVIE MAKERS as a dramatic story. Because of its length it will be published serially.

TITLE. *A Foursome on the Links of the Brookfield Country Club.*

Scene 1. Middle distance shot of the starting point of the Brookfield Golf Course. Time: Late afternoon of a summer's day, cool, breezy and clear.

Fade in. Craig L. Everidge, Virginia Raeburn, Clyde Marlowe and Consuelo Raeburn are starting to play a foursome. Everidge is a hot-blooded, impulsive, handsome, nervously energetic man of about thirty years of age. Virginia Raeburn, his sweetheart, is an exquisite, vivacious, highly intelligent girl of about twenty-four. Marlowe is a plain, cool, taciturn, undemonstrative, and not especially handsome man of about thirty years of age. Consuelo Raeburn, Virginia's sister, is a shy, timid, beautiful, quiet girl of about seventeen. Four caddies, clustered together, are standing near by. Craig Everidge is the first of the four to tee off.

As the picture opens, he, having been dissatisfied with the position of his ball on the tee, is rearranging it. The tee does not support the ball as he would like to have it support it, and he is extremely vexed by its failure to do so. Virginia, Marlowe, Consuelo and the caddies, all of whom are well aware of the fact that Everidge possesses a very high temper, smile as they watch his self-exasperating efforts to perfect the tee. However, their manner clearly indicates that if Everidge were to turn and look at them, they would immediately become quite serious and respectful toward him.

TITLE. *Craig L. Everidge, whose temper is usually as mild as that of a hungry panther.*

Scene 2. Close view of Craig as he, vexed by the tee, with a sudden display of anger, smashes the ball into it, thus destroying it. With a snort of vexation he proceeds to make a new tee.

TITLE. *His Sweetheart, Virginia Raeburn.*

Scene 3. Close view of Virginia, as she, with a smile of amusement on her face, watches Everidge.

TITLE. *His Best Friend, Clyde Marlowe.*

Scene 4. Close view of Marlowe, who, although slightly amused, is much more serious than Virginia. He, too, is watching Everidge.

TITLE. *Virginia's Younger Sister, Consuelo.*

Scene 5. Close view of the timid Consuelo, as she watches Everidge. She is amused, but also quite apprehensive, because Everidge's explosive nature has always been a thing that inspired great fear in her.

TITLE. *Not Forgetting Their Imperial Majesties: The Caddies.*

Scene 6. Close view of the four caddies. They are all boys of about nine or ten years of age, and their appearance should be such that it will create laughter. One is lean, one is fat, one is tall and one is short, and all are as homely as the devil. They poke each other knowingly in the ribs with their elbows, as they grin delightedly and somewhat contemptuously while they watch Everidge.

Scene 7. Exterior. Middle distance shot—same camera angle as Scene 1.

Everidge has finally arranged a tee that suits him. His ball is placed thereon, and he is stroking with his club before making his drive. He strokes very carefully, and then makes his drive.

Scene 8. Exterior. Shot of the fairway from the first teeing point.

Everidge's ball is coursing through the air; it lands near by and bounds badly. It is such a drive that any good golfer would laugh at. Just a flash.

Scene 9. Exterior. Same angle as scene 7.

Everidge, who prides himself on his golf playing, is chagrined. The caddies guffaw openly. Everidge glowers at them. Virginia, Marlowe and Consuelo chuckle. However, Everidge does not see them do so, because he is glowering at the caddies. Everidge is insulted and angered by their attitude. He sharply commands his caddy to keep his eye on the ball. The fierceness of his manner and the harsh tone

of his voice immediately causes the caddies to become respectful. Virginia, Marlowe and Consuelo, whom Everidge has not observed, also conceal any evidence of their amusement. In order to tee off, Virginia advances to position. **Fade out.**

TITLE. *In the Rough.*

Scene 10. Exterior. In the rough, which should be very rough, indeed.

Middle distance shot.

Fade in. Everidge is using his niblick and endeavoring to drive his ball, which is in a very bad "lie" over an adjacent bunker. The ball is in a small hole, and it is evident that Everidge has recently increased the size of that hole without dislodging the ball. Virginia, Marlowe, Consuelo and two of the caddies, for Marlowe's ball is also in the rough, are watching him. Everidge is quite angry and is becoming more so every second. Virginia, Marlowe and Consuelo are smilingly watching. Everidge makes another stroke and only succeeds in throwing up quite a bit of dirt. Play for laugh.

Scene 11. Close view of Virginia, Marlowe and Consuelo. Marlowe and Consuelo are more or less reserved, but Virginia is openly amused by Everidge's futile efforts. She laughs outright and exclaims: **TITLE.** *"Keep it up, Craig! Three more strokes and you'll strike oil!"* Virginia finishes her exclamation, which cause Marlowe and Consuelo to laugh outright also.

Scene 12. Close view and just a flash of the two caddies as they hear Virginia's remark and start to laugh.

Scene 13. Close view of Everidge, who, upon hearing Virginia's remark, paused in preparing himself for another stroke. He is glaring at Virginia. Her remark has not amused him; it has enraged him. In a menacing attitude he starts toward her.

Scene 14. Close view of Virginia, Marlowe and Consuelo. The scene to be taken from a different angle than that of scene 11. Consuelo becomes somewhat alarmed as she sees the approach of Everidge. Marlowe becomes serious, and amusement and apprehension are commingling in Virginia. Everidge enters the scene. He is brusque as he pauses, and, directing his re-

mark to Virginia, he hotly declares: TITLE. *"Look here, Virginia! I've taken as much of your guying as I intend to take!"*

Everidge finishes speaking. Virginia is now very much concerned, because she realizes he is thoroughly angry. Appealingly she entreats:

TITLE. *"Please don't get mad, Craig! I was only trying to have a little fun."*

Virginia finishes speaking, and her expression bears mute evidence of her anxiety to cajole him. Everidge, however, is not to be placated. He sharply replies:

TITLE. *"You were trying to do nothing of the sort! You've been deliberately trying to disconcert me so that you and your partner Clyde Marlowe will win!"*

Everidge finishes speaking. Virginia resents his attitude and his statement. She defiantly exclaims:

TITLE. *"That's a lie—and you know it!"*

Virginia completes her remark. Fear has caused Consuelo to draw very close to Marlowe, whose arm has been placed assuringly about her.

Scene 15. Close-up of Virginia as she defiantly eyes Everidge. What Everidge has said and the manner in which he said it have genuinely hurt her so much so that bitter tears now start to her eyes—tears induced by her love for and disappointment in him. Her lip quivers and she is fighting against a desire to cry.

Scene 16. Semi-close-up of Marlowe and Consuelo. They are closely and very seriously watching Virginia. It is evident that they are deeply concerned by the unpleasant turn that events have taken and that they profoundly sympathize with Virginia. Surprise is also manifest, so much so that both Marlowe and Consuelo glance from Virginia toward Everidge, and then back to Virginia, as if to assure themselves that they are seeing aright—all of which, of course, should occur in much less time than it takes to tell. Marlowe automatically withdraws his arm from Consuelo as he starts toward Virginia in order to console her.

Scene 17. Close view of the group—same angle as scene 14.

Marlowe, as Virginia starts to cry, hastens to her, places his arms about her and draws her to himself as he says:

TITLE. *"There—there, Virginia. Please don't take on like that. Craig was only fooling!"*

As Marlowe finishes speaking, Consuelo also draws near Virginia, in order to console her.

Scene 18. Close-up of Everidge. The smouldering coals of jealousy—jealousy of Marlowe—burst into

flame within him, as he hears Marlowe's remark and sees him embrace Virginia. He tries to control his rage and the internal struggle momentarily makes him rigid. The sight of Virginia being embraced by Marlowe is maddening to him. Just a flash.

Scene 19. Semi-close-up and just a flash of Marlowe consoling Virginia.

Scene 20. Close-up of Everidge. He is galvanized into speech by jealousy. He savagely exclaims:

TITLE. *"I was not fooling! And I'm not fooling when I tell you to keep your damned hands off her!"*

Everidge finishes speaking.

Scene 21. Close view—same angle as scene 17. Marlowe is astounded and angered, when Everidge, with a sudden violent movement, forces him away from Virginia. Consuelo is shocked. Virginia is suprised.

Scene 22. Exterior.

Semi-close-up of the two caddies who are watching with open-mouthed interest. One of them, with a show of delightful anticipation, nudges the other one in the ribs with his elbows as he hopefully exclaims:

TITLE. *"Oh, boy! Maybe we're gonna see a fight!"*

He finishes speaking, and it is evident that they both certainly hope that they will see a fight. Brief scene.

Scene 23. Close full view—same angle as scene 21.

Before Marlowe can recover from his astonishment, with a threatening gesture—a gesture that includes the pointing of his index finger directly at Marlowe—Everidge exclaims:

TITLE. *"Virginia and I are secretly engaged to be married! I've seen you trying to make love to her! I saw the two of you together only last night—althought neither of you saw me."*

Everidge finishes his declaration—a declaration that not only momentarily startles Marlowe, but also momentarily startles Virginia and Consuelo. However, Everidge does not see the reaction of either Virginia or Consuelo to his statement; his eyes are fixed on Marlowe, who suddenly changing his manner into what nearly everyone in the audience is constrained to believe is an attempt at concealment of guilt—with such a changed attitude Marlowe now comes before the defiant Everidge and says:

TITLE. *"We've been friends for years, Craig. Are you going to make it end like this?"*

He finishes putting the question to Everidge, and while he is quite sincere in doing so, his change of

manner that immediately preceded it causes Everidge to sneer disdainfully and with restrained vehemence declare:

TITLE. *"Yes—I'm going to make it end like this! And I'll punch your treacherous head off if I ever catch you trying to make love to Virginia again!"*

As Everidge finishes speaking, his attitude is that of a man who is daring another man to provoke him any farther. Marlowe is no coward, and Everidge's manner is so hostile and so challenging that he debates within himself whether to attack Everidge or not. Consuelo and Virginia are fascinated but horrified by the spectacle that the two men present.

TITLE. *The father of Virginia and Consuelo—George Raeburn, who likes Craig Everidge about as much as a Californian likes an earthquake.*

Scene 24. Exterior—Bridle Path—a portion of which runs through a section of the rough of the golf course.

George Raeburn, who has been riding some distance in the lead of the group that he is out with, has, prior to the opening of the scene, reined in in order to watch the actions of Everidge, Virginia, Consuelo and Marlowe, whom he has espied from a distance. Dimly discernible beyond Raeburn the other members of the party can be seen approaching. They are Mr. and Mrs. Thomas Sitgreaves, their daughter Marigold, Count Calviari and two other middle-aged people of opposite sexes—also a groom. Raeburn is a Theodore Roberts type. Satisfied that something more ominous than a golf game is in progress, he, as the others rein in about him, suggests that they ride over and see what's going on. They agree, and the group, led by Raeburn, starts from the scene.

Scene 25. Long shot—shooting across the rough toward Virginia, Consuelo, Everidge, Marlowe and the two caddies.

They are in approximately the same positions that we saw them in last. The attention of all of them, however, is attracted to the approaching group on horseback, which enters the scene some distance from the camera at the side. One glance at the group is enough for Everidge; there is no love lost between him and Raeburn. He is conscious of the fact that his temper is at the danger point, and fearing that the advent of Raeburn may cause it to pass that mark, he immediately decides to leave them all flat and go

(Continued on page 38)

Amateur Movie Makers
COLOR SECTION FOR APRIL



MOONLIGHT MOVIE MAKING
A New York Night Scene from the Location Library of Walter D. Kerst.

"RAZZBERRIED TREASURE"

The Story of a Gold Medal Amateur Photoplay

By Nathaniel Frank



THE future of the motion picture lies, I sincerely believe, in the amateur film movement.

Just as the Theatre Guild saved the stage from banality, so the amateur films will influence the motion picture. When motion pictures are made out of love rather than with a desire to show profit they will definitely take their place among the arts.

D.W. Griffith

IT was early last summer that six young men found themselves in California, and of their coming together an idea was born.

I suppose that all young men, everywhere, at one time or another, have given voice to the hope that some day they would gaily leave dull care behind, and sally forth aboard a smart sailing craft in search of high adventure. So we secured an option on a very neat fifty-footer, schooner-rigged and powered by a sound heavy-duty engine. Our course was laid for a three months' cruise down the west coast, through the canal, touching as far south as Nicaragua, and then up through the Islands to the east coast and New York. We were to be manned by the following crew: Edward M. Spitz, department-store executive; Adrian J. Weil, previously in charge of the manufacturing plants of an eastern shirt company; Mervin Williams, principal juvenile-lead in numerous coast little-theatres; Luther Carpenter, our domestic colored man-of-all-work and a brilliant musical student; George Ruric, poet, painter, vagabond; and myself.

Though it was our intention from the beginning to include a motion-picture camera in our equipment, the proposed filming, after a series of pow-wows, soon assumed the

proportions of the principal object of the trip. We found ourselves devoted to the happy task of bringing back an elaborate record of our adventures.

It saddens me anew to report that none of this was to be. The slave of duty from among us was unexpectedly called east to his desk. Another decided to terminate a protracted courtship by marrying the girl. Thus it was that the call of Trade and Love, responsible for most of the world's adventure, sounded the death-knell of ours.

There we were, however, with an idle month before us, and all of us livid with the momentum of many weeks of making ready. Something imperative needed to be done if we were to avoid a collective explosion. So we made a picture.

The choice of subject matter was gone into during a series of stormy story-sessions from which finally evolved the idea that we confine ourselves to the oldest form of them all—the Mack Sennett Comedy. By strict adherence to the time-worn

formula we could attempt to prove that even such fundamental material could be filmed effectively and beautifully. We raised our characters' social and intellectual standard somewhat over the Sennett quality, otherwise the entire structure is there—identity of characters, motive for the principal conflict, the girl-theme arbitrarily introduced, struggle for the money (or gold or papers) and the eventual triumph of the anemic protagonist against tremendous odds. We even used two sequences in which we satirize well-known pictures, which will be recognized as a favorite device of the old hilarious Sennett days.

With pomp and ceremony, I was tendered the mythical megaphone by virtue of my experience with the portrait camera and direction for several groups of little-theatres. We embellished our ranks with other actors, and ladies of the ensemble. One professional joined our forces. Mr. Gayne Whitman, well-known leading man in film circles. It was a lark for him, but we found him a valuable asset and charming company.



HERO AND HEROINE REGISTER "IT"



A DASH OF "VARIETY"

Our schedule called for a week on board the boat, two weeks at the shore and one week of interiors and garden location. We managed to incorporate the little ship into the story, of course, for at least a taste of the bitterly-mourned voyage. That first week was not without its seamy side. A pitching, heaving little fifty-footer in a ground swell isn't the most comfortable spot in the world for cinematography, with reflectors to be held, camera to be ground, a camera boy who became violently ill, let alone a bucking schooner, and a peculiarly pungent stench which arose from the engine-room.

The fortnight ashore was by long odds the most difficult. We had purchased an ancient but enormous Packard Twin-Six for a location car, but that faithful conveyance could bring us only to within a quarter of a mile of our destination. The walk, twice daily, included the ascent and descent of a two-hundred foot cliff, followed by a quarter mile hike over soft sand. We soon learned the astounding weight attainable by a full camera-case under a California sun on a day in June. Our half-week of interiors, however, was sheer delight. The studios fairly swarm with willing and able assistants, and we found ourselves well ahead of schedule when lighting became a matter of giving orders rather than wearily awaiting aggravating solar whims and fancies.

Mr. Weil is not at hand to provide the more interesting items of production cost, but I can report that his management was nothing short of inspired. We denied ourselves nothing essential, shot 30,000 feet of negative, used three rich

interiors, maintained a company of ten for over a month and spent only \$7,000. It must be borne in mind that the average program picture costs about \$125,000.

My negative was 35 millimeter super-spud and I used either a K 1 or K 2 filter for practically every shot. The principal control of exposure was achieved through the filters. It is my inclination to leave the shutter and diaphragm as wide open as possible. In most cases I succeeded in avoiding the usual sky-glare.

On the whole, I look back with greatest pleasure and profit to the days in the cutting room. We had shot practically without a script, and assembling the film constituted one long memory test. I learned a great deal about making my next picture at the cutting bench. I sometimes wish there were some way to warn others of the pit-falls I've gazed into, but if they are destined to enjoy editing as much as we did, I hardly feel sorry for them. Few elements of the craft are so fascinating.

When we came East to celebrate the nuptials of our smitten colleague

we brought with us the master print in a five-reel version, and it played to great success in the basement of a friend's home on several occasions. Not long after our arrival, the charming Fifth Avenue Playhouse opened its doors and soon announced, through the newspapers, that it would hold a contest for amateur productions. We submitted our efforts, and had the good fortune to be selected for the 1927 prize.

The day on which I was presented with the Playhouse medal was made memorable for me by the presence of Mr. D. W. Griffith. In spite of his kindly efforts to relieve my distress, I recommended public medal-receiving to all amateurs as the only really complete form of exquisite torture. I wish I could say here, more intelligently, in response to Mr. Griffith's expressions of faith in the amateur as the ultimate savior of the screen, that there are those among us for whom no task shall be too long or no trial too severe in the happy duty of preparing ourselves for the day when this new Muse shall call us to her service.



AN AMATEUR BARRYMORE
As Portrayed by Mervin Williams



De Vry
MOVIE CAMERA

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Standard 35 mm. film compared with 16 mm. "narrow width" film (shown actual size)

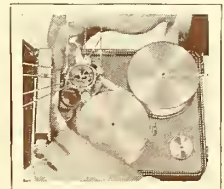
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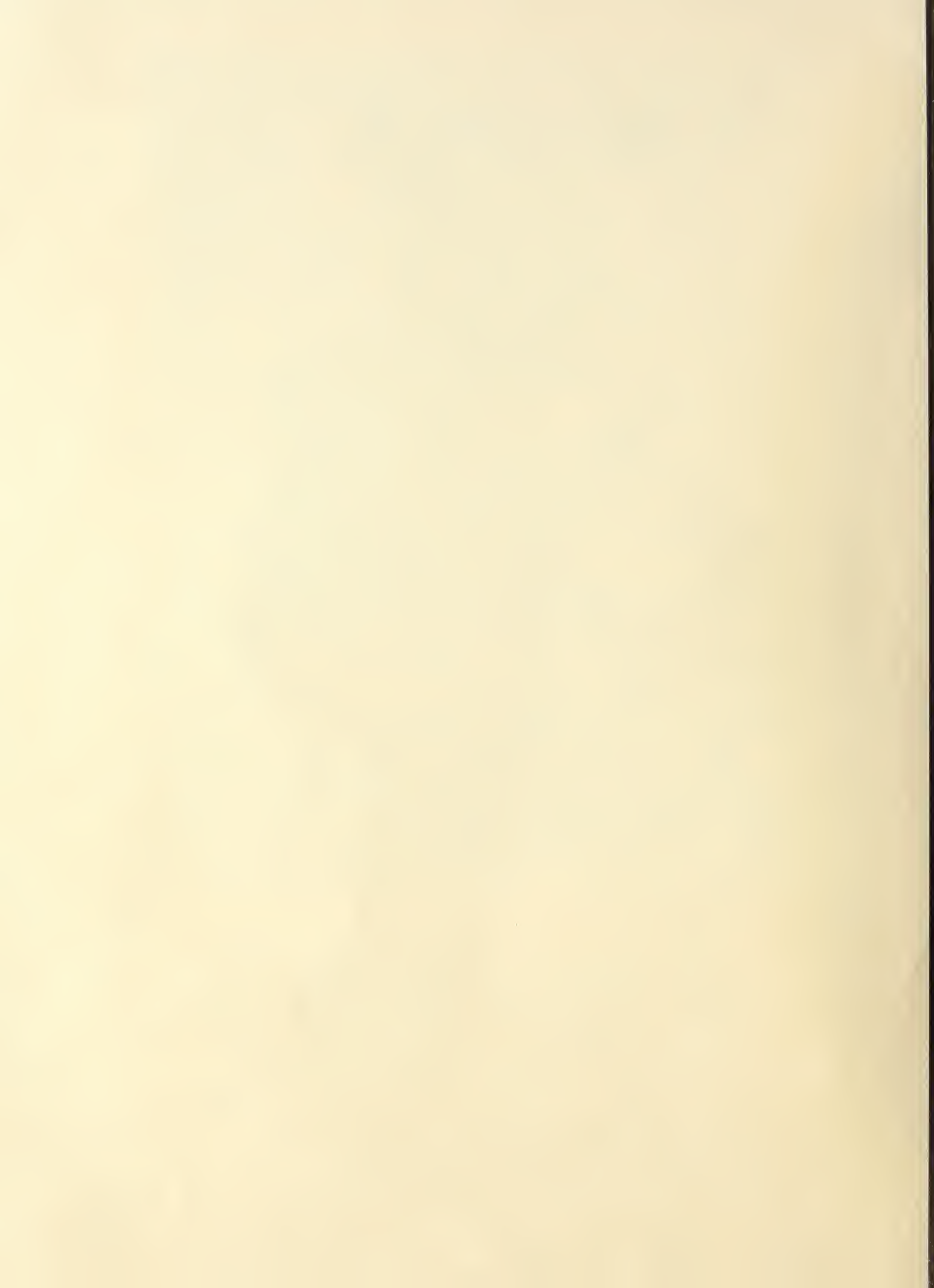
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Standard film has six times the pic-



Standard 35 mm. film compared with 16 mm. "narrow width" film (shown actual size)

ture area of "miniature," 16 mm. film. If you use it you can have your films developed in any large city in the world in a few hours. Also you always have a negative which assures you clear brilliant movies year after year and from generation to generation. Standard Film enables you to take movies of finest feature film brilliance.

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F I L M



SIEGFRIED A LA DORE

MAKING *Limited Appeal Pictures* PAY

By Eric T. Clarke

A COUPLE of years ago I had an idea that the movie business was necessarily confined to mass appeal. You might have books published for limited circulation; you might have stage plays intended for little theatres; but you couldn't have movies of that kind. The very cost of the movie seemed to require mass distribution and mass appeal. But I changed my mind. Siegfried changed it. Through the kindness of Mr. Wynn-Jones, I got a look at it and thought immediately that something ought to be done to couple this remarkable picture with our musical facilities in Rochester. Mr. Wynn-Jones granted us the first American showing. We tried placing it on what might be termed a road-show presentation in our small affiliated house, Kilbourn Hall of the University of Rochester, seating 500, at about three times the admission of our big Eastman Theatre. Its success was instantaneous, and we played to capacity all the week.

**Presented at the recent Better Films Conference of the National Board of Review of Motion Pictures.*

True, we were unable to give it the big orchestration which the Wagner score required, but Mr. Wynn-Jones will agree, I think, that the show was impressive. True, we did not earn money for UFA, but still I fancy that if the fifty cities in the United States that are around our size or larger might have had similar presentations a good revenue might have resulted.

Well, this happening just two years ago changed my viewpoint and gave me the idea of the limited interest movie which I now feel is the most significant development in movies. Up to that time, we had received in the general block of pictures put out by the leading American distributors hardly any artistic pictures of limited appeal. We had some two years before that had *Nanook of the North*, and played it at the Eastman Theatre in the height of the season, where it won the unenviable reputation of holding the low record for all time. For a while, even after *Siegfried*, I felt, just as so many do, that it was up to us to play these artistic pictures even at a loss in order to maintain

our rank as the leading house in Rochester. Fortunately for our finances these pictures, as I say, came rarely.

The next season however started the flow of high quality pictures of limited appeal—*The Last Laugh*, *The Beggar on Horseback*, *Moana*, *Grass*, etc. What should be done with them? We had bought these pictures and I did not want to put them on the shelf. Besides we in Rochester, through our affiliation with the University, have a little bit more than a commercial interest, and I felt that these pictures were entitled to a showing. So we laid our plans to start a series of experiments in Kilbourn Hall. To date we have had four and I can already draw some interesting conclusions.

But first I want you to realize that my interest in developing this type of presentation in Rochester did not start from motives of high art alone. I was frankly commercial in my purpose, hoping that I might in Kilbourn Hall get a possible profit, knowing that otherwise I should have a sure loss. This is an important point. I know only

too well the feelings of the exhibitor who has a large house and who sees a Moana or a Grass coming along instead of the big box office bet he has been hoping for. The distributors look to us as their steady customers to absorb these Moanas and Grasses. Most exhibitors, to tell the truth, take them with a wry face, because they must if they want the rest of the product. If they cannot afford to shelve them, they will throw them in during some off week when they figure the loss will be least, consoling themselves with the thought that they are keeping up the tone of their house.

I figured that it would be so much more comfortable if I could have a special place for showing such pictures to select audiences. I wanted to avoid losses, and I wanted to see just how large this discriminating public might be.

Now for the conclusions: from the four presentations we have had so far;

1. Each one proved financially profitable.
2. Each one started slowly and steadily built to a capacity business in the final performances. In three of the four cases, had our Kilbourn Hall been available for an extended run, the extra performances would, I feel sure, have played to bigger business than during the runs scheduled.
3. I am quite satisfied that there is a distinct public for this class of entertainment.
4. That this public can pay better than ordinary movie prices.
5. These audiences can be attracted without feeling a depression at any of our other houses.
6. The dignity of the presentation requires a two-a-day-policy rather than a continuous run. Pictures suitable for this type of presentation are not suitable for a rotation audience.
7. It is necessary to appeal to the intelligence and the discrimination of the audiences so that if the house should be nearly empty those present will congratulate themselves upon their finer sense rather than regard the presentation as a failure.

These conclusions you must admit give a helpful sign. The special picture for the special audience has great possibilities.

Let us first survey the territory. There is at this moment a good supply of features of limited appeal character, and it is interesting to observe that so far many of them have been German in origin. Incidentally I should add that scenic

and travel pictures appear to be particularly welcome to the special audience. All exhibitors operating houses on the big appeal basis know how easily a scenic feature can secure enthusiastic press comments, and at the same time a large sized financial loss. Such exhibitors have a pleasant surprise in store for them when they present these scenic features to the discriminating public. Our trouble at the moment does not lie in securing suitable features, but we are very much troubled in finding suitable short subjects; and there are features which I should like to run but cannot because I am stuck for short subjects to go with them. The point in all this is that the short subject of limited appeal usually satisfies the big public if it does not occupy too much time on the bill. Just what type of short subject insert and where to find it remains a problem facing anyone attempting at this time to complete a bill around a worthy feature of limited appeal. (*Amateur productions may prove the solution of this need.*—THE EDITOR.)

Taking now the limited interest movie, our first aim must be, as I said before, to find out how large a special discriminating public can be gathered. In presenting such movies, we must never lose sight of the fact that they cost money to produce. Only those showings which yield a fair return to the producer commensurate with their cost can be said to help the cause of the artistic movie. Anything short of this cannot be of lasting help to the development of the art. Being an exhibitor, I don't know much about the cost of producing the artistic picture as distinct from producing the box office picture. But this I do know—that if the limited interest movie is to get anywhere it, like its richer brother, must be able to earn its way.

Once we have definitely established the field of the limited movie, we can turn our attention to the still more limited movie and see what can be done with that. Provided that some subscription basis can be arranged to overcome the

(Continued on page 38)



A MOOD FROM MOANA

CINE SILHOUETTES

By Walter D. Kerst

ETIENNE DE SILHOUETTE was Minister of Finance in the French government in the year 1759. He tried to stem the extravagance rampant at that time and rid the government of financial embarrassment by putting into effect some drastic economic reforms. Among his money raising schemes he compelled the nobles to convert their plate into money. In a spirit of irony, French artists reduced their portraits to line only—"to save labor and materials." These pictures came to be known as "silhouettes"—slang at first, but afterwards incorporated into the language and finally admitted to the dictionary by the French Academy.

It is a far cry back to the days of Monsieur Silhouette, but his name has persisted and today we have the latest development of this fascinating form of entertainment—"cine-silhouettes."

For indoor silhouettes, with artificial light, hang a sheet across a single or double open doorway. Be sure that the sheet is pulled taut, as wrinkles will show, and you will not have a background devoid of detail. The subject or subjects are placed two feet in front of the sheet, and your light source about three feet in back of it, in the next room, the purpose being to keep the background (or sheet) one even tone of white or light gray, while the side of the subject nearest the lens is in darkness. Extinguish all lights in the room in which the camera is placed. It would be interesting to experiment with various types of lights and lighting effects. Try admitting a very weak light to the side of the subject nearest the lens, so as to just make the detail discernible. Another way is to throw your main light source, which is in back

of the sheet, so that it just illuminates the edge of the subject. Different methods will suggest themselves as you progress.

The distance in front of the subject that the camera is to be placed will, of course, depend on whether you wish to make a large close-up, a medium shot, or a long, full figure shot. Use the widest lens opening. Try to keep your subjects in profile in as much of their action as possible. Have them tell their story by gesture and portray the various emotions by position of the body. A silhouette photo play could be made with two or three characters. Have your plot action or continuity ready before you start. You



the smallest opening. Then, with your hand over the lens, start your camera and action, gradually removing your hand and slowly opening the diaphragm as far as it will go. The fade-out is accomplished by reversing this procedure. Keep in mind that in order to do this successfully the strength of your light will have

can insert close-ups, medium shots, and long shots just the same as in your usual outdoor movie. In changing from scene to scene, use a fade-in and fade-out, so that the change will not be so abrupt. For a fade-in, shut your diaphragm to

be such that at full lens opening you have just the right amount of light needed for the effect desired. When you start your fade-out, the light will gradually diminish on the film, as the diaphragm is closed.

(Continued on page 38)

PHOTOPLAY

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CLINIC ~ Edited by Dr. Kinema

Camera Versatility

A REMARKABLE camera which can use any width of film from nine to thirty-five millimeters in width, with only a simple adjustment, is being manufactured in Genoa, Italy. It is known as the "Monos" and has not yet been introduced in this country.

It is very compact, measuring 2" x 2½" x 5", is made of metal, and may be operated by hand cranking, by an elastic transmission, or by a spring motor. Film may be exposed at the usual rate of 16 frames per second, or, for trick work, at one frame per second. It has a fixed focus, f.3.5 anastigmat lens, of one inch focus.

For Art's Sake

THE first motion picture theatre to be built solely for the presentation of artistic films is nearing completion. It is to be under the direction of the Art Cinema League of New York City. The interior will be decorated along a Spanish Mission design. Thus is added another link to the fast-grow-



THIS AMATEUR CAMERA RECORDED THE IMPRESSIONS OF HEARD MCCLELLAN, PARACHUTE JUMPER, WHEN HE DIVED FROM A PLANE IN THE CLOUDS.

ing chain of Little Motion Picture Theatres.

New Channels

DU E to the influence of the photoplays seen so regularly in local theatres, the amateur cinematographer may rush ahead, in his enthusiasm, and attempt to emulate with his movie outfit the professional producer, to the exclusion of all thoughts of other types of pictures that can be made.

This is not written with the idea of discouraging that amateur photoplay producer from attempting such films. It is merely to suggest that there are a hundred and one other types of films that can be recorded in an interesting and entertaining manner. Films of hunting trips in all parts of the world, and sporting events should claim the attention of cine enthusiasts. A story can be woven into this type of film, just as well as in an amateur photoplay. Then there are local events happening every day which, if filmed, would fully repay the efforts made to obtain them. How interesting it would be for an amateur in Arizona to exchange a film of the desert with its flowering cactus, its sunset skies, and lonely mesas, for one made on the rock-bound New England coast, after a storm, with its dashing waves and drenching spray!

When you produce your home cine-drama, do it with all that is in you, but at the same time, don't forget the myriad of other subjects waiting to be filmed.

Salvage

C ORRECT exposure will always assure one of good screen results, but there are times when errors will creep in and then we feel that that particular bit of film is lost forever.

"I had about a hundred feet of film that I took last summer that was very much underexposed. I reduced the great density of the film with the Eastman Reducer and succeeded in salvaging the greater part of it. Now, even though some pictures that I get may be too dark, they are not necessarily ruined."

RAY LA FEVER.

Radio Movies

THE film and the radio were synchronized in Berlin recently, when a scientific medical lecture was broadcast to a distant movie audience. The experiment was highly successful.

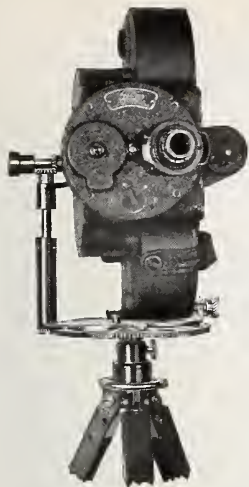
It is said that with further improvements the invention will make possible the broadcasting of scientific lectures that would be unintelligible without the illustrating film.

Automatic Panorams

A N automatic device driven by the camera mechanism has been introduced to amateur cinematographers by the A. C. Hayden Company of Brockton, Mass. This new device, by means of a master gear and spring, moves steadily and slowly over the field of view, giving a panoram that will not hurt the eyes when seen on the screen. Since it is automatic, the cinema-



MRS. WALTER HAGEN RECORDS HER FAMOUS HUSBAND'S GAME



tographer, after starting the camera, may appear in the scene himself, even in two different parts of the same panorama, if he desires as the device covers a big field of view.

Still pictures may be made without taking the camera off the tripod, by simply loosening a thumb screw. The entire device is easily portable, weighing only a trifle over a pound. It is finished in black Duco with Nickel trimmings.

Titling

TITLES are to a motion picture what the dessert is to the dinner. The expense of a title outfit, however, nearly persuaded me to go without them, but realizing their importance and being determined. I decided to build one. I found by experiment that by taking the front combination from my Graflex lens and placing it over the front of my camera lens, objects at a distance of nine inches would be in focus, and that the field of vision covered was about 3" x 5". Then I made a frame that would hold the camera firmly at a fixed distance of nine inches from the upright board at the other end of the base board, the upright to hold the title cards. I next purchased a small photograph album about 4" x 6", for twenty-five cents. I tore the black leaves from the album and printed my title captions in a 3" x 5" rectangle.

I then photographed them outdoors in the shade, allowing 1½ turns of the crank per word. The results have proven to be extremely gratifying.

American Photography.

THROUGH the TELEPHOTE

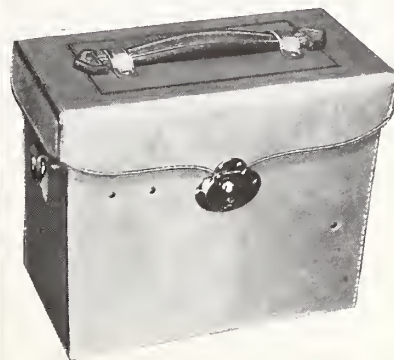
(Continued from page 2)

est and most illuminating evaluation yet written of modern American artistic tendencies.

Other articles to aid the amateur in his technique, which will soon appear, include, "How to Make Animated Drawings," by Dr. Chas. W. Bethune; "How to make a Sixteen Millimeter Printing Machine," by Charles E. Keevil; "A Glossary of Moving Picture Terms," by Walter D. Kerst; and "Backward Movies," by Boyd Phelps.

May will bring the promised Travel Number of AMATEUR MOVIE MAKERS. In addition to the articles already announced it will include, among others, "The Ancient Mariner as Amateur," by Lieutenant N. G. Ricketts, U. S. C. G.; "Cotton Movies, Amateurs in the South," by Paul Pridham; "With Amateurs in Africa," by Elton Spence Bowman; "The Cinema in China," by Dr. Frederick M. Rositer, and "The Amateur at the Leipzig Fair," by Dr. Emil Mayer. Wayne Albee, photographic artist of the Pacific Coast, will contribute a series of dance studies made at California shores; Maitland Belknap, artist and architect, will be represented by an etching of old France, and Don Carlos Lopez de Tejada, who drew this month's frontispiece, will contribute a drawing of Maya ruins at Chichen Itza, Yucatan, Mexico, where he recently joined the archeological expedition of the Carnegie Institute of Technology.

Cullen's Movie News!



Cullen's Special Filmo Camera Case

Made of heavy sole leather with plush lining. Compartments for, 4 100 ft. Cine films, Telephoto lens, fast lens, color filters, finders, etc. Very little larger than the regular case but a hundred times more convenient.

BLACK \$20.00 TAN \$25.00

Come In

We have the most complete line of amateur moving picture apparatus in the financial district.

Let us show you in our demonstration room — Arc Lights, Flood Lights, etc.

Visit our projection room where you are welcome to show your films. A projector always at your disposal.

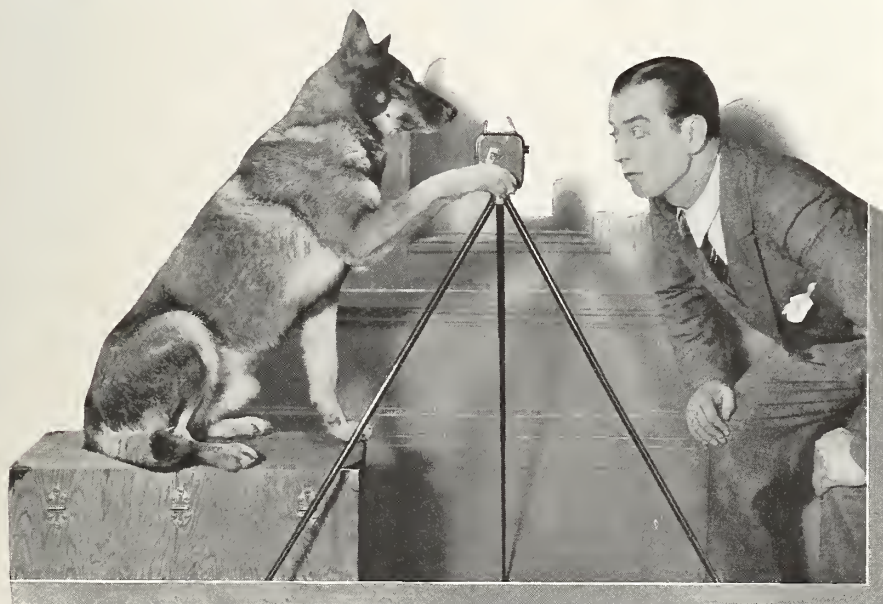
Is your name on our list to receive information on all the latest movie developments?

W. C. Cullen

12 Maiden Lane

New York City

Tel., Cortlandt 8424



RIN TIN TIN CLOSEUPS, JOHN PATRICK

EDUCATION *And the Amateur*

By Herbert C. McKay

"One picture is worth a thousand words."—Chinese proverb.

I WISH that those words could be blazoned in gold over the door of every school in the country, be it kindergarten or university graduate school.

Education is vital. It is of importance to you. Many of the members of the Amateur Cinema League have no children or dependents in school, but just the same, the status of education in this country affects you directly. Education means progress, and none are ignorant of the advantages of progress. Education has made possible your hobby of amateur movies!

Education is not simply a matter of schools. In fact only a small part of our education is gained in the school-room, but the better the foundation laid there, the easier it will be to acquire more education at a later period.

I would not want to appear to criticize our present system of education too harshly, but the fact is

well known that no more conservative body exists than our teachers. They are adverse to any change from without. They do us the slight compliment to believe that we outsiders know nothing of their profession. I speak from experience, for I took the Indiana Normal Course and was granted the cherished certificate allowing me to teach in the public schools of that state. I feel that I can speak of our educators from direct knowledge. This conservatism is the greatest enemy to the introduction of motion pictures into the schools, but despite this, the enormous and obvious advantages of the system have literally forced the films into the schools.

In many cases, motion pictures in the schools have not been highly successful, and at the best they now serve but as supplementary work. The film should be the primary text and printed matter should be secondary. Why is the first true and how may the second be accomplished?

The films now available are encyclopedic in nature. They are for



THE MOVIE TAUGHT CHILD KNOWS HOW ULYSSES REALLY LOOKED

reference and not for teaching. They present facts in brief form, but neglect details. So, for school use teaching films must be prepared. Such films can only be prepared under the direction of a man who has had training in pedagogy and in one man. You would not care to steer an automobile while a second person manipulated the gears and clutch. Different individuals would not, could not realize the possibilities and limitations of the other's profession. We need a foundation which will enable us to produce true educational films, and such a foundation should be independent of any school or university control!

Now let us consider this problem point by point. Pictorial education is ideal because it presents the most detailed, and the most definite information in the shortest time. It is a fact that the child taught by films can cover more ground in five years than the book-taught child will cover in eight. Sight is our greatest sense. The word sense is artificial. Sight will convey to us an infinite range of idea-color, while words are limited to certain combinations. Words present to us the skeleton which we clothe in our imagination, while pictures bring to us the idea completely clothed. To carry the comparison farther, the word taught ideas as clothed in the minds of a class of children would resemble a fancy dress ball, while the pictured ideas would resemble a

(Continued on page 34)

The Home Movie Scenario Book

The first printing of this new book for amateur movie makers was completely sold out by advance orders.

The second printing has just been finished and copies are now obtainable at all dealers and bookstores, or directly from the publisher.

THE HOME MOVIE SCENARIO BOOK contains 20 new scenarios for amateur production—with complete directing notes—embracing every variety of plot: farces, romances, domestic comedies, scenarios for children, golf stories, detective mysteries, beach "shots," dream adventures, "bits" for dogs, etc.

The authors are Morrie Ryskind, C. F. Stevens and James Englander, eminent scenario writers, editors and reviewers associated with the foremost organizations and publications in the motion picture industry.

THE HOME MOVIE SCENARIO BOOK, \$2.50

At your dealer's, or order direct from

RICHARD MANSON, Publisher

535 Fifth Avenue

New York City

SWAPS ~ Film Loan Exchange

FOR the present AMATEUR MOVIE MAKERS is merely listing monthly the amateur films which are available for exchange. If any reader desires to borrow any listed film the proper procedure is to write directly to its owner, names and addresses being listed with the films. Direct exchange can thus frequently be arranged on a basis of mutual agreement. As soon as practicable it is the plan of the AMATEUR CINEMA LEAGUE to arrange a central exchange system. Films listed for April include:

Drama: "Life of Paul"—One reel—400 feet—16mm.

NAME: Robert Friend.

ADDRESS: 80 Mount Vernon Street, Melrose, Mass.

Miscellaneous: "The Burial of our Soldier Dead"—showing the arrangements for the burial of soldiers, sailors, and marines in Washington, D. C. One reel—400 feet—16mm.

NAME: Robert Y. Tabler.

ADDRESS: 1526 L Street, N. W., Washington, D. C.

"Glimpses of Life at Hood." Two reels—900 feet—16mm. (Requires about 30 minutes for two reels).

NAME: Hood College.

ADDRESS: Frederick, Maryland.

"Studies in Slow Motion." One reel—200 feet—16mm.

"Garden Scenes." One reel—100 feet—16mm.

NAME: W. G. Pollak.

ADDRESS: Sagamore Park, Bronxville, New York.

"Keewaydin Camp, 1925." One reel—350 feet—16mm.

"Keewaydin Camp, 1926." Two reels—600 feet—16mm.

NAME: James Pickands.

ADDRESS: 119 College Street, New Haven, Conn.

"The Greatest Show on Earth"—showing the work of setting up the tents and equipment of a great circus. One reel—150 feet—16mm.

"Wild Life in the Rockies"—showing some animals of the Rocky Mountains, including studies of beaver and chipmunks. One reel—200 feet—16mm.

NAME: Henry S. Monroe.

ADDRESS: 12 North Church Street,

Schenectady, N. Y.

"Hunting, Canadian Rockies to Florida."

NAME: B. V. Covert.

ADDRESS: Huntington Hotel, Pasadena, Cal.

"The Renegade," an Indian story.

NAME: Charley High.

ADDRESS: Box 1071, Tulsa, Oklahoma.

Scenic and Travel: "Motor Trip thru France." Three reels—16mm.

"Nantucket, Massachusetts. Two reels—16mm.

NAME: W. G. Pollak.

ADDRESS: Sagamore Park, Bronxville, N. Y.

"Mountaineering in the Rocky Mountains"—including the ascent of Long's Peak in Colorado

(elevation, 14,255 feet). One reel—400 feet—16mm.

NAME: Henry S. Monroe.

ADDRESS: 12 North Church Street, Schenectady, N. Y.

"Up and Down the Great Lakes." One reel—350 feet—16mm.

NAME: James Pickands.

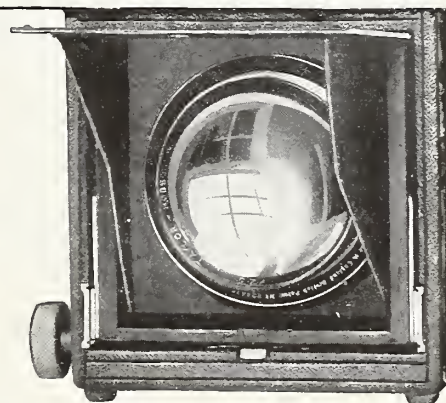
ADDRESS: 119 College Street, New Haven, Conn.

Mr. Ray La Fever, a League member of Portland, Oregon, has generously offered to secure movies of local scenes for other League members. These films would be particularly appreciated by those who have visited Portland and missed getting shots that would be necessary to complete a reel. Mr. La Fever may be addressed at Hotel Benson, Portland, Oregon.

f.2.5

Cooke Anastigmat

on the $3\frac{1}{4} \times 4\frac{1}{4}$



Revolving Back Graflex, Series C

PICTURES commonly called impossible become easy through the magic of this camera. The lens is fast! three times as fast as the fastest ever before offered on a Graflex.

Indoors, in the woods, during rain or at dim hours, *f.2.5* lets in enough light for detailed negatives at snapshot speeds.

Such *extra* ability added to the usual wide scope of a Graflex equips the Series C for a sensational output of pictures.

Price \$260, complete.

For sale by Eastman Kodak Company dealers

The FOLMER GRAFLEX CORPORATION, Rochester, N. Y.

Bell & Howell Equipment is Complete

The BELL & HOWELL

Filmo
REGISTERED

AUTOMATIC PROJECTOR

USE THE FILMO PROJECTOR for superb pictures under all conditions

The Filmo automatic Projector, shown here, has many niceties found in no other projector. For example, the pictures shown are absolutely flickerless because of the 9-to-1 mechanical movement, an outstanding engineering feat. All other projectors, including those in finest theatres, have 4-to-1 to 6-to-1 movements which allow longer darkened periods between successive changes of pictures. This is the cause of the annoying "flicker."

Touch a lever on the Filmo Projector and it stops for a single picture. Or move the reverse lever if you want it to run backward for comic effects. No other projector has these features.

Regularly equipped with 2" lens, which shows a $3\frac{1}{2}' \times 4\frac{3}{4}'$ picture at 25 feet distance, the average "throw." Pictures from postcard size up to 7 x 9 feet can be shown by varying projection distance or interchanging special lenses (see below), which may be had at nominal cost. There is no amateur movie requirement which cannot be met by this projector. For convenient portability the Filmo Projector's collapsible feature (to fit its neatly designed carrying case and total weight of $14\frac{1}{4}$ pounds) excels all others. Price, including carrying case—\$190.00.

Variable Voltage Resistance and Ammeter

In localities where line current conditions are not conducive to maximum screen brilliancy—or where line current may be too high for rated voltage (110) of projection lamps—equip your Filmo Projector with the Bell & Howell Variable Voltage Resistance and Ammeter. Greater illumination is assured with adequate protection to lamps. Further, it allows stopping the film for still projection while using the stronger 45-50 light condenser, with which (when installed by us) we replace the 75-75 condenser regularly furnished. Price—Variable voltage resistance with ammeter units—\$50.00. Credit of \$7.50 extended for return of fixed resistance in good condition—\$5.00 if installed by us. Mark coupon for complete information.

The New B.&H. Glass Bead Screen for clear, rich pictures, seen from any angle

Here is a new screen built on a new and unique principle, most effective for projection distances of 25 feet and over. The screen is made up of millions of tiny, round, frosted white glass beads, uniform in size, embedded firmly on a strong fabric in a pure white field of patented composition. Surface can be washed with soap and water, applied with ordinary scrub brush. No other screen has this feature. Screen, when not in use, is drawn by spring roller into a neat, brown crackle finished, dust-proof metal case. Size 3 x 4 feet. Price \$54.00.



TOP VIEW OF Filmo Projector equipped with Variable Voltage Resistance and Ammeter



Projection Lenses Regularly Stocked

Interchangeable Lenses for Projection

One of the exclusive features of the FILMO Cine Projector is its flexibility for furnishing almost any desired picture size. Lenses of varying focal lengths are regularly stocked and because of the standard system of micrometer mountings employed, they may be interchanged as desired. The purchaser of FILMO Projector has the choice of either a 2 inch or $2\frac{1}{2}$ inch objective lens which is supplied as standard equipment. Other sizes may be substituted at a nominal cost. Mark coupon for prices and complete information.

Other Screens Available

B. & H. Special Roller Wall Screen, 3 x 4 ft.	\$15.00
Paragon Screen, 3 x 4 ft.	10.00
Maylite Daylight Screen, 16 x 20 ins.	10.00
Maylite Daylight Screen, 24 x 30 ins.	15.50
Translux Daylight Screen, 2 x $2\frac{1}{2}$ ft.	25.00
Translux Daylight Screen, $2\frac{1}{2}$ x 3 ft.	37.50

Mark coupon for complete information.



BELL &

1828 Larchmont Avenue
New York, Hollywood, London

— for Every Amateur Movie Purpose

[See back cover for description of Filmo Camera]

“Filmo Library” Gaining in Popularity Every Month

Since the announcement of the Filmo Library a few months ago thousands have availed themselves of the fine home entertainment reels available at little more cost than raw film. Mark the coupon for back lists showing complete Screen Star Series, Vaudeville Series, Natural History Series, Adventure Series, U. S. National Park Series and Educational Series.

NEW RELEASES

New “Filmo Library” releases set an ever higher standard of entertainment value. There are two new ones in the

U. S. NATIONAL PARK SERIES

P-3. Terraces of the Yellowstone

This film illustrates the peculiar beauties of the Yellowstone natural terraces in a way no traveler could ever describe them. Price.....\$7.00

P-4. Pools and Cascades of the Yellowstone

It requires an action-picture like this to bring you these famous Yellowstone characteristics exactly as they are. Both the above showings of America's natural beauties constitute a superb lesson in patriotism for the children—Price (Pools and Cascades).....\$7.00

S-10. BEETHOVEN'S MOONLIGHT SONATA

This film, like the famous story of Beethoven's Moonlight Sonata, will never grow old. During Beethoven week (March 20-26) thousands of these films were demanded. The subject is an appropriate one, however, any day in the year in any home where music plays a part.

Film S-10 illustrates the story of the blind girl whom Beethoven overhears playing his Sonata in F. She breaks off in the opening bars, overcome by the beauty of the composition, and her inability to continue with it. At this point Beethoven and his friend enter. There is real drama in Beethoven's discovery that the girl is blind. Then he turns to the piano and gives to her and the world his beautiful “Moonlight Sonata.” The story is staged, acted and photographed by the Filmo Picture Plays, Inc., the world's premier 16 m m film producers. Price.....\$10.00

S-11. PARADE OF THE WOODEN SOLDIERS

A masterpiece for the little folks. And for grown-ups whose hearts are young. At the beginning of the film story a child appears playing with his army of wooden soldiers. This scene fades out and the actual wooden soldiers are replaced by living Lilliputians (very small people) made up as wooden soldiers. The parade begins. At this point if you will start a record of the “Parade of the Wooden Soldiers” on your phonograph, you will have a very realistic impression of the soldiers “marching to music.” At the conclusion of this scene there is a cut-back to the opening scene, leaving the feeling that the wooden soldiers have actually come to life for the big parade. Price.....\$10.00

EDUCATIONAL SERIES—GOLF LESSONS

“FILMO LIBRARY” Golf Lessons in s-l-o-w motion bring you every move made by professional golfers—better by far than the eye can record with the player right before you.

Here are three of the thirteen professional lessons (one on each of thirteen clubs) coming from the famous pro, Harry Cooper. See under illustration at right for further details.

- E-1. Golf Lesson No. 1 —Driver by Harry Cooper. Price.....\$9.00
- E-2. Golf Lesson No. 2 —Brassie by Harry Cooper. Price.....9.00
- E-13. Golf Lesson No. 13—Putter by Harry Cooper. Price.....9.00

Mark and mail the coupon for complete list of previous Filmo Library releases.

The Eyemo Camera using 35 m/m Film

For those who prefer to use standard, 35 m/m film for their movies there is the Bell & Howell Eyemo Camera. It is used by professional studios, newspapers, and nearly all exploring expeditions. Went to the Pole with Byrd, Amundsen and Ellsworth. Mark coupon for descriptive circular.



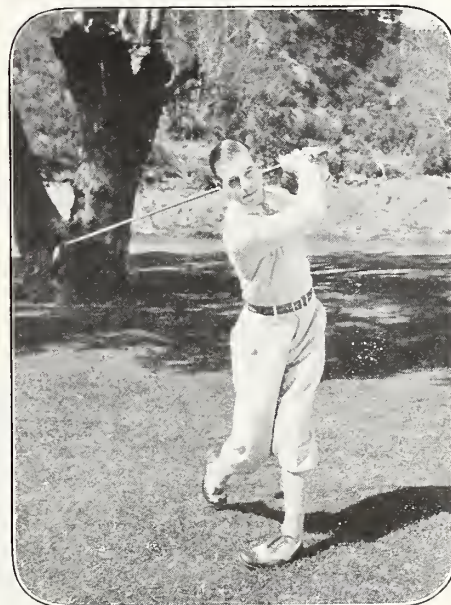
HOWELL CO.

Chicago, Illinois

[B. & H. Co., Ltd.] Established 1907



This illustrates the handy form in which you receive Filmo Library films. One hundred feet of raw film costs \$6.00. Filmo Library films cost only enough additional to cover printing, and production on special plays and subjects. Each film becomes your own to run separately or to splice into your films if you want to. Look for the “blue” carton.



Harry Cooper's “Follow-Through”
(Golf Lesson Series)

No actual pro could teach you as do these Filmo Library Golf Lessons. Here is unvarying instruction—in s-l-o-w motion such as no living pro could attain and keep absolute form. The complete Filmo Library Golf Series will include one lesson each on the Driver, the Brassie, the Spoon, No. 1 Driving Iron, No. 2 Mid-iron, No. 3 Mid-mashie, No. 4 Mashie-iron, Mashie, Spade-mashie, Mashie-niblick, Putting-club and Putter. If you want to reduce your score this season, get these lessons. At all Filmo dealers, or mail coupon for particulars.

Mail This Coupon

BELL & HOWELL CO.

1828 Larchmont Ave., Chicago, Ill.

Please mail complete information on ☐ Filmo Projector ☐ Inter-changeable Projection Lenses ☐ Variable Voltage Resistance and Am-meter ☐ New B. & H. Glass Bead Screen ☐ Other Screens Listed ☐ All Filmo Library releases ☐ Particularly interested in Golf Lessons. ☐ EYEMO Camera, using standard (35 m/m) film.

Name.....

Address.....

City..... State.....

CLOSEUPS ~ *Amateur Activities*

Picture Poem

IN the January issue of *Amateur Movie Makers*, there appeared a news item concerning the filming of Joyce Kilmer's poem "Trees," by Walter D. Kerst and P. W. West of Jersey City, N. J., which essayed synchronization with Rasbach's musical score of the poem.

Since then, Mr. Rasbach, who lives in Sierra Madre, California, has seen the film, through the courtesy of Mr. H. G. Simpson, a League member of Pasadena who borrowed the film from its makers.

Mr. Rasbach expressed himself as delighted with the film, and with the idea of screening the song. After viewing it once, it was run again Mr. Rasbach playing the piano, while a vocalist sang. According to Mr. Rasbach, the synchronization seemed to be perfect, without any rehearsal whatever.

Cradle of The Movies

BACK in the eighteen nineties, Thomas A. Edison was one of the first pioneers to take movies. Mr. Edison had three assistants, who acted the parts in the photoplay, and the film had its premier in a little theatre in East Orange, New Jersey, which is now the home of the Motion Picture Club of the Oranges.

It is interesting to note that this amateur group, which takes great pride in calling itself the first amateur movie club to organize and produce a moving picture, had its beginning in the same place as the professional movie.

Production of the club's latest release, "Hay-Hey," is well under way. Scenes from it were shown in the amateur section of the film "Thirty Years of Motion Pictures," the National Board of Review's history of the movies, about to be released throughout the country.

Industrial

MOTION pictures of threshing machines manufactured by a large Western machinery concern were discussed by G. Charter Harrison, a member of the League, in the January issue of *Manufacturing Industries*. The films have been used with great success at fairs and in general demonstration work, as a salesman can carry the small portable projector and films with little trouble, and can show the working of such machines much better than if he had to describe their operation.

Philadelphia Organizes

NOW comes a letter from The Philadelphia Amateur Moving Picture Club, written on an engraved letterhead and with all the other distinguishing marks of an efficient organization.

Thirty-two motion picture enthusiasts attended their organization meeting. More than one hundred have asked to attend the next meeting. A program committee has been appointed, and has secured many valuable ideas on the making of amateur motion pictures. At their first meeting several reels of film were shown, including slow-motion studies and news events. An expert gave a talk on color filters, which was followed by an open discussion of its uses and abuses.

Cine Enthusiasts

THE Motion Picture Club of the Oranges through its Director of Publicity, Edgar Williamson, Jr., has requested the League to forward a quantity of membership application blanks, so that members of the club may become charter members in the A. C. L.

This is indicative of a growing interest on the part of amateur movie clubs for every member to take an active part in amateur photoplay production. Now that the open cine season is almost here, amateur movie clubs are being organized rapidly and it is hoped that they will take advantage of the helpful co-operation that the A. C. L. and its magazine, *Amateur Movie Makers*, can offer them.

(Continued on page 36)



HIS CAMERA SINGS STACCATO NOTES TO MARIO CHAMLEE, TENOR OF THE METROPOLITAN GRAND OPERA COMPANY.

Everything HOMEMADE

How to Construct a Developing Apparatus and Titling Outfit

By Dr. Nathan T. Beers

IF there were any "land and water" distinctions among amateurs who use the various widths of films, Dr. Beers would qualify for the title of "amphibian," for he is a user of both 35 mm. and 16 mm. equipment, is equally at home with both, and is an enthusiast for each. In his article Dr. Beers answers many of the questions which have been asked *Amateur Movie Makers*. He tells how a home developing machine can be made for both 35 mm. and 16 mm. film, as well as describing a home-made machine for title making. His suggestions are simple, practical and inexpensive. *Amateur Movie Makers* hope they will aid many other amateurs.—(EDITOR'S NOTE.)

THE advent of amateur motion picture equipment has proven a boon to amateur photography and many of the older amateurs, like myself, have had their interest intensified; their dark rooms are busier than ever, and developer stains are more frequently seen on their finger nails. Not since the introduction of the magic lantern has photography been so popular. This is true because amateur moving picture making is an avocation wherein the finished result is of interest or of educational value to all members of the family and such friends who may be invited to see it.

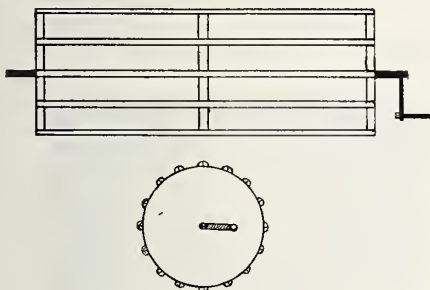


PLATE 1. THE REEL

Amateur cinematography is to professional work what amateur dramatics are to the legitimate productions, only more so, if you please. The amateur cinematographer has the advantage of apparatus which is of the finest workmanship. If he will but devote himself to a little study of lighting and follow the instruction book regarding exposure, his results are certain to hold for him much gratification and pleasure.

Perhaps other amateurs would be interested in the little developing reel and tank which I have made for both 16 mm. and 35 mm. film. The reel (Plate 1) is a foot in diameter and about two feet in length and takes 100 feet of sub-standard and half that amount of standard film. At the mill I had three wooden discs turned out, 12 inches in diameter and about an inch thick. Then my carpenter supplied sixteen strips of

half-round molding, such as they use for attaching wire screening, twenty-five inches in length. The discs were centered and drilled and divided off on their peripheral edges into sixteen equal arcs with a lead pencil. I then took a 5/16 iron rod, 26 inches long, and threaded both ends for a distance of two or three inches. The central disc was run onto the rod and then a nut set up snugly on each threaded end of the rod, to keep the outer discs in position. The outer discs were then put into place with washers on either side and set up snugly with nuts. Over the projecting threaded ends of the rod I put brass sleeves made of brass tubing which were also threaded inside to retain their place and run smoothly in the journals of the tank. Before the strips of molding are screwed into their places they and the discs and rod should be given two or three coats of Probus paint. The addition of a small crank completes the job.

The making of the tank (Plate 2) gave more trouble. Wooden tanks are cumbersome and when lined with rubber cloth are a nuisance. So I drew up some rather vague plans for my tinsmith to go by. In the meantime, as I knew I would need a large drum on which to dry the finished film I called upon an old friend who makes cylindrical fibre containers for shipping coffee, chemicals, etc., and he promptly sup-

plied me with a drum three feet in length and twenty inches in diameter with a half-inch shaft run through the centre of the wooden ends, all ready for use. This he painted with three coats of Duco and when covered with blotting paper it proved ideally appropriate for drying 100 feet of stand-

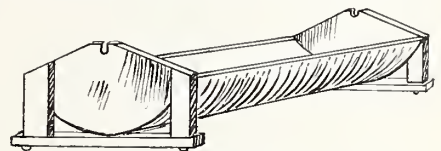


PLATE 2. DEVELOPING TANK

ard film. It was this same friend who suggested that I allow him to make my tank. He split one of his containers of 15-inch diameter longitudinally, shaped the wooden ends as shown in the illustration to hold the reel in position, and then gave the whole contrivance a dip in his tank of waterproofing. This tank is practically indestructible and so light in weight that it may be handled without effort. Two quarts of developer or fixing solution are more than sufficient to perform their function.

Of course, the introduction of titles in a film add much to its interest and should always be attempted. A new titling outfit recently placed on the market is very satisfactory and with a little patience in preparing the cards the amateur may

(Continued on page 40)

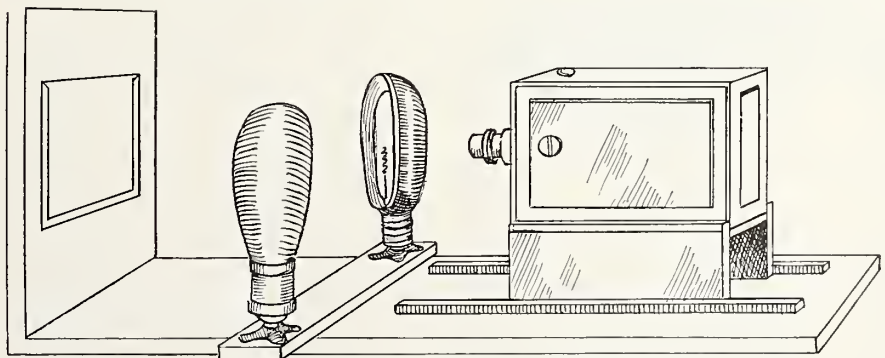


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EDUCATION AND THE AMATEUR

(Continued from page 28)

rank of soldiers in uniform. Allow me to return to the personal for an illustration. (You see I am handicapped by the limitations of language.) I have a daughter, seven years of age. This daughter has access to a small projector and among the films is "The Return of Ulysses." In school the teacher told this beautiful tale and then questioned the children. Some of the children had envisioned a man in 1927 clothes with a motor boat and all modern equipment. My little daughter had a definite idea of his appearance, his clothes, his home, his arms and, in fact, she had a more definite idea of the events of the story than had the teacher who told the tale! A detailed description of all of these points would have taken up the class period for a week and ended in hopeless confusion, but a fifteen minute film would have imparted this information in such a manner that not only would confusion have been avoided, but the information would be retained!

In later years scientific phenomena could be presented far more efficiently than is now done. In botany a class will patiently examine a seed, day after day to note its progress of growth, but when the leaves have unfolded, the first appearance has been partially forgotten. The film would show this same progress in a minute or two! In physics we have seen the classical experiment of the "guinea and feather tube" in which a weight and a feather fall with equal rapidity in vacuum. But most of us lose the point in the rapidity of fall. The film would show this extended to five or ten seconds! Time, size and space mean nothing to the movie camera, yet time, size and space are the three great obstacles we must overcome in acquiring an education!

The school film must come.

If you will help this movement by bringing it to the attention of your friends, you will do your share in making it materialize, and at the same time you will have done an immeasurable service to the cause of amateur movies, for this must be an amateur movement in that it must be sponsored by amateurs. I do not hesitate to say that either a faculty of educators or one of movie producers would make a colossal failure of such a thing. This must come from the place it will benefit most—the homes of the individuals interested.



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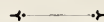


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"CROSS SECTIONS OF OUR DREAMS"

(Continued from page 8)

To show me how subtly innovations that spell progress insert themselves, he mentioned a few of the outstanding films of the past year and showed me details which were spots of hope for him. "The Show-Off" in its moving picture adaptation was a faithful version of George Kelly's play, he thought, but its best directing point was the hospital scene, where the whole story of the father's death, the reaction and fear of the children standing, backs to the camera, before the bare hospital door, is told in the droop of their shoulders as the mother's face appears, sorrowful and drawn. Here, according to Mr. Block, the camera is functioning without the aid of captions or explanatory and wearisome details, and is telling with economic nicety, a triple tragedy.

"Variety," too, he thought was spotted with small strokes of directing genius as well as fine and sensitive pantomime, equalled almost nowhere before. The use made of fleeting facial twitching to tell of emotional stress and impending disaster reaches in this German film a high development. Mr. Block pointed out, citing the the close-ups of the "Boss" and his faithless wife, just before the murder, and the speechlessness of Artinelli as he catches sight of his hulking partner at the door.

"But phenomenistic, all of it," he complained rising, "it must be natural soon, and inspired. That's the rub, if I may misquote, 'Ah! to direct, mayhap to be inspired.'

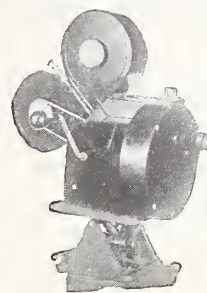
"If I could meet a man who sees the moving picture basically allied to music, who knows he must have coherence in his directing, tempo, unity, delicate intertwining of theme phrases, thought, all through that little slit in the camera, who does not bemoan the impossibility of making the moving pictures a sort of atrophied legitimate stage or pictorialized novel, then, I would know a new era was before us."

It was late. I said I must go.

At the door, we touched again on details. He prophesied the death of the caption, and even went so far as to say that the synchronization of music with movies would never be anything but the most artificial appendage. "There is a convention of the moving picture as there is a convention of the opera. No tricks," he ended.

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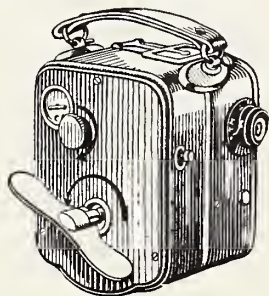
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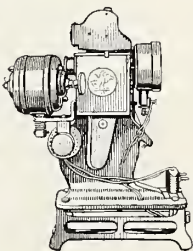


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CLOSEUPS

(Continued from page 32)

International

THE Amateur Cinema League is becoming world-wide in scope. In Europe, from Germany, France, and England come inquiries concerning the A. C. L. and its work. Even from far-off South Africa comes a letter asking for information about the League. In addition to the above, many letters have been received from Canada, the Virgin Islands, Cuba, Hawaii, and India. It looks as if *Amateur Movie Makers* shall soon be traveling the seven seas.

Smoke Eater

HAVE you a friend who can blow smoke rings? If so, let him blow them toward the camera at a distance of about six feet. Photograph him as the rings form and when you project your film, reverse your projector. Instead of a sword swallower, you will have a smoke swallower.

C. B. L.

League Meeting

AMATEUR CINEMA LEAGUE, Inc., came into being January 21, 1927, as a regularly incorporated membership corporation under the laws of New York, succeeding the unincorporated body. This was a matter of legal formality and did not affect the policies or methods of the League. The Board of Directors of Amateur Cinema League, Inc., adopted a shorter set of by-laws, replacing those published in the December number of *Amateur Movie Makers*. The only essential change was to defer the establishment of regional directors until the League shall have grown in membership.

The officers of Amateur Cinema League were elected to similar positions in Amateur Cinema League, Inc. In addition, Stephen F. Voorhees was elected vice-president and Roy W. Winton, secretary. An executive committee of Hiram Percy Maxim, Stephen F. Voorhees, Lee F. Hammer, A. A. Hebert and Roy W. Winton was appointed by the Board.

On March 11, the President notified the members of the League of the first annual meeting to be held at League Headquarters, 105 West 40th St., New York City, at 2:30 P. M., May 11, 1927, and urged attendance.

Urgent space limitations in this number prevent fuller comment on these activities.

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(Continued from page 23)

initial publicity cost, there will be opportunity for the presentation of film for one or two performances. With us in Rochester, the only thing standing in the way of rapid development of this plan is the availability of Kilbourn Hall, for this hall is the recital hall of the Eastman School of Music, and as there are at present more films worthy of this special treatment than there is available playing time, I have not yet been able to try out all of the experiments I have in mind. But I can definitely conclude from our experience so far:

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3. And lastly, any exhibitor who passes by this opportunity is overlooking a good bet.

CINE SILHOUETTES

(Continued from page 24)

A sheet is hung across a doorway or window, and the daylight through the window is used as your light source. For a cine-silhouette photoplay, however, artificial light would probably be the best, since you have better control of the light source.

"Skyline cine-silhouettes" can be made outdoors at twilight, when the last rays of the sun illuminate the sky only. The figures are silhouetted against the sky, preferably on a hill. If it is inconvenient to find such a setting, the same effect may be gotten on level ground by placing the camera about a foot above the ground and photographing from this viewpoint. A diaphragm opening of f.8 or f.11 should give good results.

Cine-silhouettes will give you plenty of opportunity for resourcefulness and ingenuity in telling a story, and should furnish an interesting and novel way to present your amateur photoplay.

"DANGEROUS GROUND"

(Continued from page 16)

to the clubhouse. He picks up his niblick, which he had dropped, and gruffly tells his caddy to come on, and is already starting toward the clubhouse after shooting a quick,

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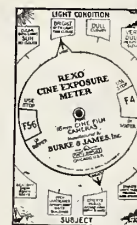
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antagonistic glance toward Raeburn, as the people on horseback rein in. All this, of course, transpires in a few seconds. The advent of the riders and Everidge's action place Virginia, Consuelo and Marlowe in a position in which they are momentarily at loss what to do.

Scene 26. Exterior. A closer view of the entire group.

As the group reins in, the groom hastily dismounts and holds the bridle of Raeburn's horse. Raeburn dismounts, and as he does so, he glances antagonistically after Everidge, who exits from the scene in the direction of the clubhouse. Raeburn starts toward Marlowe, Virginia and Consuelo. Because his horse is nervous, Calviari also dismounts and tries to calm the animal. Raeburn's horse should also be a fidgety beast.

Scene 27. Close view of Virginia, Marlowe and Consuelo, all of whom are still somewhat surprised by Everidge's abrupt action, as Raeburn enters the scene. As he does so, Consuelo, who is still quite frightened by what has occurred, rushes to her father as if for protection; she embraces him. Raeburn is stern and aroused, as, addressing Virginia and Marlowe, he says: *TITLE. "What seems to be the trouble?"*

He finishes speaking, and although he has put the question more to Virginia than to anyone else, Marlowe, with a reassuring smile, which is half genuine and half forced, says: "No trouble at all, Mr. Raeburn." Then continuing, he says: *TITLE. "Craig and I were simply having a little argument about the game."*

He finishes speaking; then continuing, he says: "It wasn't anything serious, I assure you. However, Craig's still sore. Will you excuse me while I go after him?" He looks from Raeburn, who readily agrees, to Virginia, who also consents. Marlowe, who is anxious to overtake Everidge, swiftly starts from the scene. Marlowe's action has given Virginia a chance to breathe, think a bit and obtain relief. As Consuelo, Raeburn and Virginia look after Marlowe, cut to: *Scene 28. Exterior.* Shooting across the links toward the clubhouse—scene to be taken from the angle that they see it from.

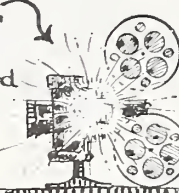
Everidge is some distance from the camera, going toward the clubhouse, as Marlowe runs into the scene from the camera. As he does so, he calls Everidge's name. Everidge stops, looks back, and then, in an antagonistic manner, awaits the approach of Marlowe.

To be continued in May.

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EVERYTHING HOMEMADE

(Continued from page 33)

present a film which reflects much of his own personality. I think my first titles made with a stub pen and white ink reflected too much of my personality and gave a wrong impression of my sense of equilibrium. They seemed always to run up or down hill on the screen and my efforts at hand-lettering were not all that might be desired. Later, however, being somewhat familiar with the art of printing from my early days when we all printed our own newspapers, I purchased a font of 24 point Goudy type, a case to contain it, an ink roller, some leads and "furniture" and a small galley. Up in the attic I found an old letterpress in good condition and by making a few additions in the way of cleats on its two approximating surfaces I was able to place my galley holding the type always in the same position on the bed of the press, and likewise, my card-holder (a frame of tin, with three edges turned over to hold the card) could be slid properly into place in grooved ways mounted on the under side of the moving plate of the press. A sheet of heavy cardboard was inserted in the card-holder under the card to take up the squeeze of the impression. To take up the wobble of the moving plate as it descended to the type, I glued a square of thick sponge—rubber at each of the corners of the bed. As the moving plate came down to the type it struck the rubber bumpers first, equalized itself and then struck the type fairly and squarely. My first impression was so satisfactory that I at once abandoned whatever idea I had entertained of purchasing a regular small printing-press for this work, and set myself to work to perfect other details.

I found that a friend in the cardboard trade could supply me with what they called "railroad" boards, which is a thin cardboard about the thickness of an ordinary business card, coated a dead black on both sides. At first I tried printing with white ink but this was unsatisfactory. Then I tried printing with regular black ink and dusting on powdered aluminum, which all paint-shops carry for painting radiators. When this dries, which it will in an hour at the longest, one may brush off the superfluous powder with a broad camel's-hair brush and the title is ready for the camera. By this simple method we make a title which is a sparkling silvery white on a black ground and which

photographs much faster than white ink.

As most of my work is made with a camera of standard size, using 35 mm. film, I make my titles in the home-made apparatus (shown in Plate 3), and splice them in their proper places in the negative film before it goes to the finisher to be printed. In this way my finished film comes back to me ready for the projector in one continuous strip of film. If I wish to use any of my films in my 16 mm. projector it is a simple matter to send over my standard negatives and have them reduced on 16 mm. film. The making of my title-board gave me trouble before I got my lights arranged to give an even illumination but the use of two lamps of the tubular type of 165 watt capacity, with tubular reflectors, as shown in Plate 3, solved the problem satisfactorily. After my camera was mounted and centered, I found that, in order to get the proper size of lettering for my titles, I was compelled to move the camera closer to the copy-board and, as the focusing mount of my lens was limited to two feet, it was necessary to mount the lens about an inch further from the camera.

For making titles direct for my 16 mm. film, I simply print them with type on white cards, photograph them with my small camera on positive film, develop them on my own reel and splice them into my finished films as they come from Rochester. These give me negative titles in which the backgrounds are black with white letters. They are very satisfactory because, being in reality negative, they splice properly with the reverse film.

And I should like to say a word about my 35 mm. camera. I hesitated several days before purchasing it because I could not believe that it was entirely reliable at the price offered, and I was so firmly convinced in my own mind that it must be poorly equipped optically that I made arrangements for the substitution of a lens of greater cost before delivery. I have great confidence in my dealer, however, and it was on his suggestion that I took the camera, as it was, on trial. Not only did I find the camera of excellent design and workmanship but immensely convenient with its three finders, one of which permit a direct view of the image on the film itself, a boon in title making and close-up work, such as I am compelled to do. As for the lens, it is all that I could wish; I shall not change it.



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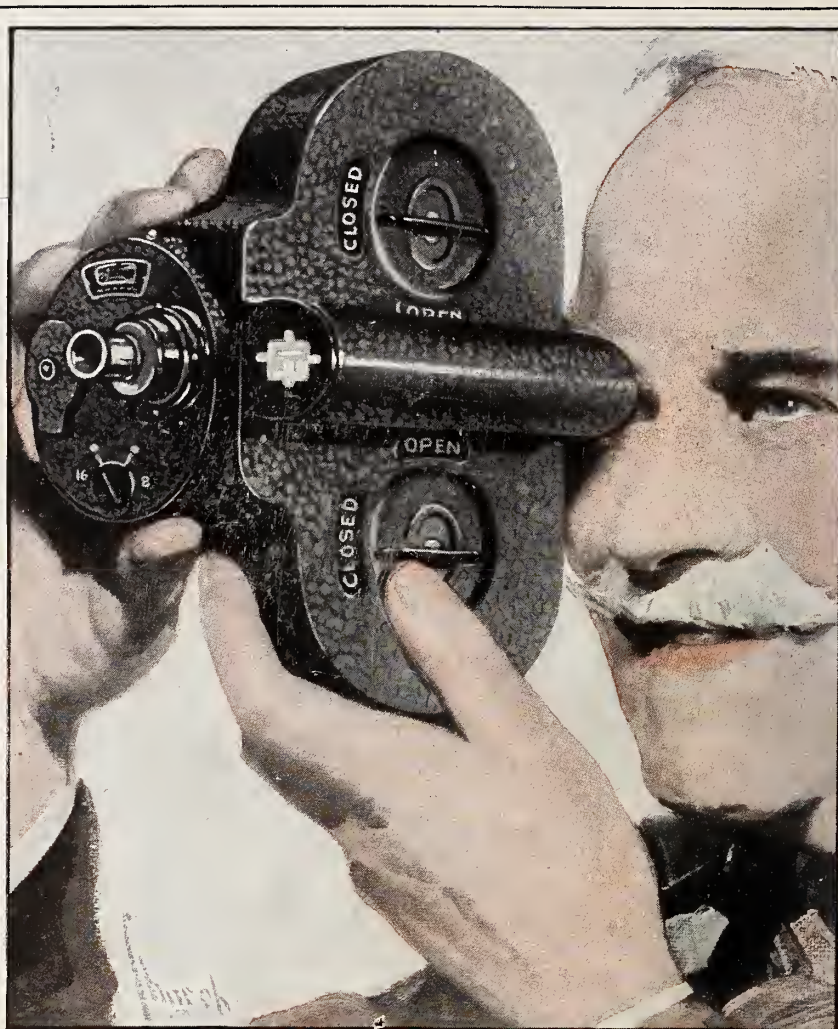
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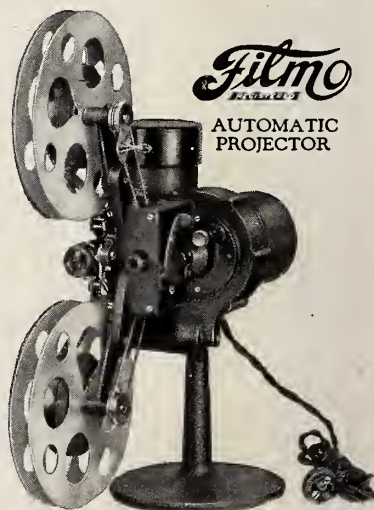
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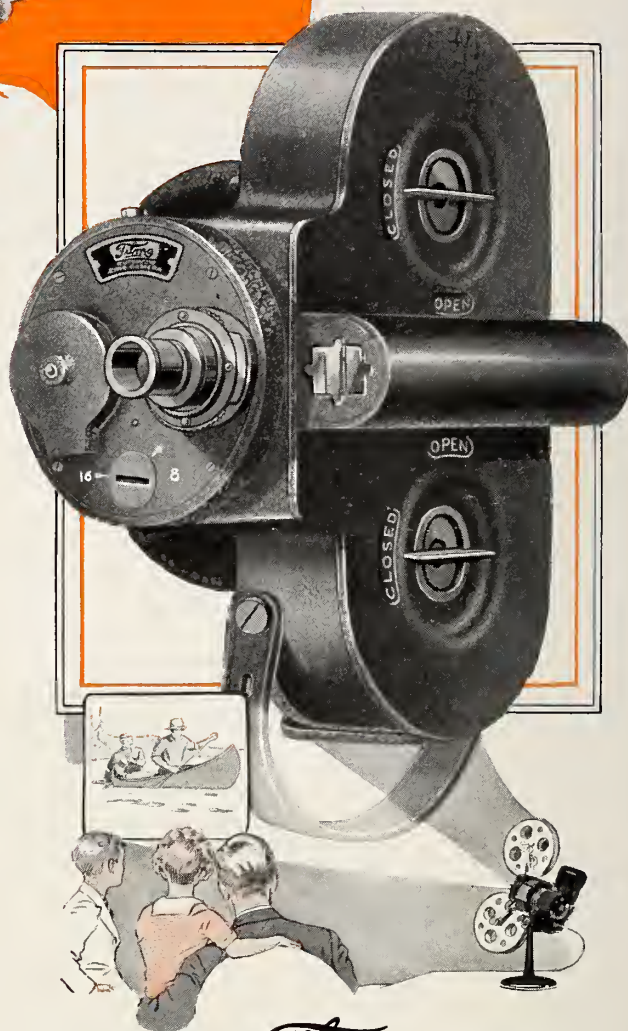
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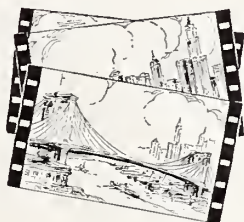
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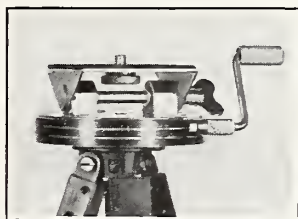


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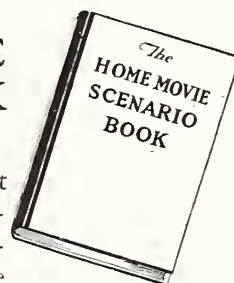


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Now a Word to Our New Readers

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See Page Forty
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"To See Ourselves As Others See Us"

Volume II

MAY, 1927

Number 5

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EDITORIALS

THIS IS THE SEASON of travel tickets and passports. The best ticket to happiness and the most valid passport to adventure is a membership card in the Amateur Cinema League. With League membership cards in their pockets we can guarantee that cinematic travelers will be thrown out of a greater number of places marked "No photographs permitted" than they could possibly be thrown out of if they did not have them. This sentence is rugged but explicit. A prudent traveler provides in advance for his sudden exits. Here is the ideal means.

WHO SAID THAT movie-making is not gaining ground? We, personally, were ten minutes late to the office this morning because we stopped at Bryant Park to watch an early robin arriving with his spring luggage including an amateur camera. As we passed on he was getting a closeup of a well-known Library pigeon. The pigeon gave every evidence of being flattered by the attention shown to him.

CONCLUSION of the report of the League's Department of Atavistic Research on the Origin of the Film Hound:

"The origin of the specimen submitted for analysis is not susceptible of direct tracing. These tentative conclusions are more in the nature of hypotheses than of historiographical pronouncements. They are in conformity with the best modern practice which can classify everything from barratry to bassoon playing as proceeding either from an instinct or a complex—generally suppressed.

"Without becoming involved in the case histories and graphs which are to be found in the appendix of this report, we assert that the complex which distinguishes the film hound from the

saxophone spaniel or the radio rodent is a bifurcation or offshoot from the nomadic instinct."

We guess he means that movie-makers are great travelers.

PRACTICE SENTENCE for cinematographic typists:
"Pack My Box with Five Dozen Movie Films."

IT HAS an unhappy ending so it must be art," said a critic recently about a new photoplay. We always suspected that Shakespeare's "All's Well That Ends well" belonged in the custard pie group and that if he had not produced so unhappy a holocaust in Hamlet he would have been one of the Congreve-Wycherly also-rans.



TIME TO TRAVEL

ALTHOUGH OUR CLOCK on this page stands at ten past three we are reliably informed that "there is honey still for tea" which reminds us that a reel or two of telephotic closeups of a philanthropic bee serving the great purpose of flower love would provide that discreet measure of sex appeal to which amateur films and photoplays may safely aspire.

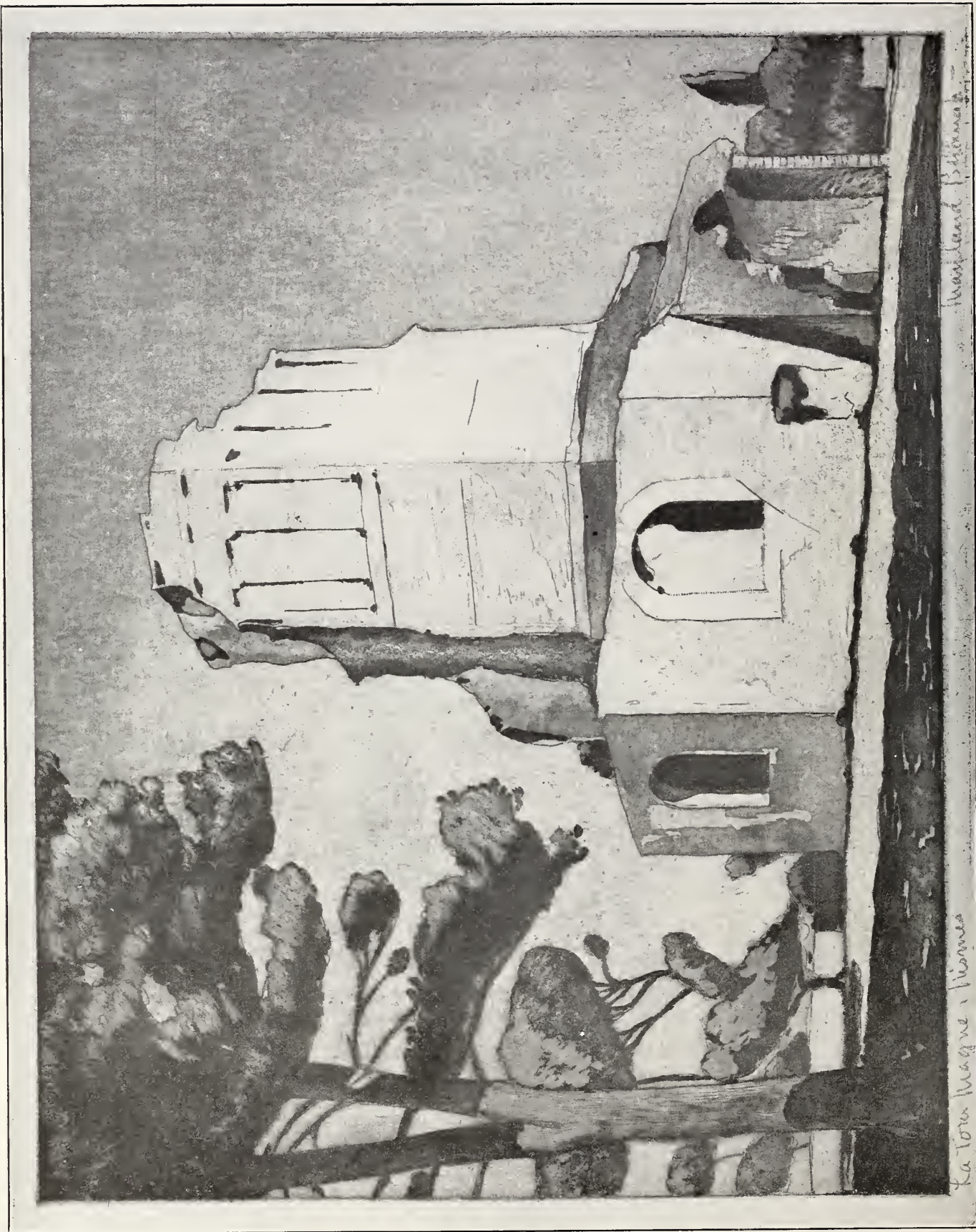
UNLIMITED MOTION dramatically applied" is the concise definition supplied by a League member to state the fundamental essential required to make the photoplay a new art form. By this he means that action in the photoplay is independent of a proscenium arch, independent of time, of space, of gravity, of muscular limitations and that it can follow the imagination without hindrance. If this action is applied in harmony with dramatic instinct a new art form is brought into existence.

ECSTATIC COMMENT of a recently acquired member of the League:

"Before I obtained my membership card I was a still photographer. I am still a photographer although I am no longer a still photographer. In fact, I cannot keep still any longer but must tell the world that, by means of my membership card, I have been introduced to the most engaging form of sport I have ever known. I sold my great-grandfather's gold watch to buy a camera. I resigned from five clubs in order to equip myself with accessories. I have established a foundation—from the profits of my sausage business—which provides me a steady income to buy films. My wife has not spoken to me for three weeks. My children have asked that a guardian be appointed to administer my estate. I have broken with all of my former habits and associates. But I count these sacrifices as nothing compared to the wonderful fellowship that I have won, through my membership card, with my fellow nuts."

BY PRODUCING a paradoxical purposelessness the punch of this page is pointed prominently to one idea—and we might as well stop trying to be clever about it any longer, because we really have a single track mind.

Send Us That Membership Today



OLD ROMAN TOWER IN SOUTHERN FRANCE
La Tour Magne At Nîmes Holds Charm For The Cinematographer As Well As The Etcher
Etched for Amateur Movie Makers by Maitland Belknap

FILMING *with* FLAHERTY

From Arctic to Antipodes With The Famous Amateur Who Made "Nanook" and "Moana."

By Mina Brownstein



POSSESSING imagination only rarely, the policemen who in a New York's bridges probably cannot understand why a certain seemingly aimless gentleman with a box-like contraption strapped over his shoulder should meander so frequently from Manhattan to Brooklyn or Queens, at strange hours of the day.

Fare, they consider, is only five cents, and the gentleman looks prosperous.

And were you to ask these same policemen how the city looks at six in the morning through a mist, they would, no doubt, think you also a "nut." But ask this man, Robert J. Flaherty, director of "Nanook of the North" and "Moana of the South Seas," and you would learn that he feels there is a vital spirit breathing from these great piers of steel and stone, a breath which he is seeking to preserve forever with his motion picture camera.

For this unique producer, himself an amateur in the best sense of the term, who has heretofore wandered to the far corners of the earth to record with eye of truth and beauty the lives of strange peoples, is now engaged in attempting a "camera poem" of New York City, which is to be a sort of architectural lyric where people will be used only incidentally, as part of the background. It is to be short, only a few hundred feet, and is to have as its object the imprisoning of the metropolis spirit as it really exists, in silhouettes of buildings against the sky, in the sweeping span of bridges, the flurry of pressing

crowds and the crazy reeling of lights in the subway.

Robert Flaherty, mining engineer by profession, and moving picture experimentalist by inclination, has, in the last ten years, attained an enviable position as one of the freshest directing personalities in the moving picture field. His training as an engineer did not touch on the intricacies of experimental photography. And now that he is equipped as a directing and filming expert, it is because an amateur has become professional through personal experience. He proves in actuality what moving picture enthusiasts, Ralph Block on one end, and Gilbert Seldes on the other, have claimed in theory: that originality and strength, artistry and sincerity will most surely come into moving pictures through the work of amateurs, who are disinterested commercially, and who feel the same sense of intimacy with their

was almost no one whose opinion mattered a continental who did not drink in its simplicity, its sheer photographic effects and its delicacy of interpretation, with joy.

The filming of "Nanook" was almost an accident. It was not until his third exploration trip into the North in 1913 that Mr. Flaherty packed in his kit the necessary apparatus for making a motion picture of the life of the Eskimo. For a year and a half he lived among them as an engineer and explorer and his admiration of their life, their games, their struggles, grew on him slowly. He was immersed in enthusiasm. He knew they made fine film stuff. Then, after many months of hard work, his precious film was drowned while crossing a rotten ice stream within twelve miles of the journey's end. Undaunted, he made new plans immediately for retaking the picture. His next trip to the North, made especially to take the film, was

completely successful. He did away with episodic filming; he built his first camera entity.

As a critic of present moving pictures Mr. Flaherty has refreshingly clear premises from which he draws his comment. Unlike most critics he is not at all at sea about the several ideal uses he would make of the camera, a fact which is probably responsible for the unadulterated filming he has done till now.

"I do not believe in synthetic filming," he states concisely, by

which he means such films as "Metropolis," "Variety," "Caligari."

"I do not think that patching and retouching to secure film effects is the wisest or most sensitive use of the camera. To say that life is not like the nightmares and distortions which the Germans have brought to us is not to get my point exactly. To say that these last named pictures



FLAHERTY PLUS PANCHROMATIC FILM EQUALS SAMOA

cameras that painters feel with their tubes and brushes.

When, without trick advertising or publicity agents, Robert Flaherty released "Nanook of the North," to an indifferent public, many felt a signal had been given, a wedge inserted into conventional production. Cool as most critics were about the box-office merits of the film, there

are not superior is also fallacious. The public in the United States has become so accustomed to conventional film patterns that in my estimation the purest camera effects must be gotten among settings and peoples entirely different from our own. The subject matter there is sufficiently strange to be impressive and new, even if the camera is handled purely and simply."

Ethnological uses are what Mr. Flaherty suggests.

On the surface this is a statement which sounds as interesting as a post-graduate course for high school spinsters. Yet the charm and beauty of the first results of his theory, "Moana" and "Nanook" belie their formal label. There is about him and his work an unconscious "feel" for the camera which brings glory to the simplest of subjects.

He believes "that there is a grace and dignity, a culture and refinement in many peoples, now being hounded out of existence by industrialism and science, that only the camera can capture and interpret. Certain types in Mexico, Labrador, South America and Asia, are being degenerated by the white man's liquor and cotton underwear. These peoples are, in their natural living and unconscious culture, sometimes more complete esthetes than we, in our smelly automobiles and airless tenements can ever be.



ACTION IN THE SOUTH SEAS

"I propose to go, sometime soon, with as much sympathy as I possess to present these people through the camera from their own point of view. Pedagogues who speak about the educational effects of moving pictures should be made to remember the stupidity of films where all Chinese are villains, all Americans heroes, all Mexicans thieves, and all Negroes cowards."

Mr. Flaherty also joins with those who believe an intelligent use of moving pictures will promote world peace. And to prove his point he recalled an incident which reveals this power, although, paradoxically in this instance, it was used in behalf of war. The French, desiring to mobilize Moroccan troops, found that certain tribes with traditional enmities would not serve together. Some keen mind then conceived the plan of showing the opposing tribes motion pictures of their supposed enemies in their every day life. Although averse at first to even watching the pictures, and although cries of alarm met the first scenes of their foes projected on the screen, the outcome of this film demonstration was the destruction of the fancied barriers between the tribes, and they consented to serve together.

It was in "Moana of the South Seas" that he did his most unhampered work. He did not approach the theme of life in the tropics with the ignorant attitude which most Westerners adopt at the mention of a grass skirt, and therefore, he succeeded in truly representing "the finest remnants of the Polynesian race, in all its mild gentility and aris-

tocratic living." Samoa, the haven of Robert Louis Stevenson, Gauguin and Frederick O'Brien, meant to him a place which, by its very geographical position, must yield him grace and romance, quite apart from anything he had ever read or seen before. Since he considers the camera as a super-eye, superior to painting and literature in its detection of significant detail, he was not disappointed. Frances Hubbard Flaherty,

his wife, and their three children lived for two years among the Samoans on the island of Savai'i, in the village of Safune. She, too, was an amateur, yet her work became fine enough to be invaluable. A lava cave sacred to the natives and untouched by them, furnished the necessary icy water and blackness for developing the films. Nature gave them a setting of luxurious green and riotous color, the like of which could be found in no Hollywood studio. He needed only to move his natives like gentle chess figures on this idyllic background to secure the effects which have made Moana immortal.

And its acclaim is heard, not only in the United States, but in the whole of England, France and Ger-

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A PORTRAIT OF MOANA



SAMOAN SUNSHINE

POKER FACES *Needn't Worry*

By Jane Budden

NO ONE," expounded my brother at the luncheon-table, "can foresee the incalculable value that these home-movies are destined to have in future years. Think what they will mean to our great-grandchildren; who will be able, at will, to bring back the days that we, their forbears, are now living in! They will have but to darken the room, press a button, and there we are before them to the life, looking as we really looked, and acting as we really acted!" *Acting as we really acted!* I have pondered those words.

Some years ago I saw a motion picture, one scene of which must have made a very deep impression, because I distinctly remember its every detail. It represented a young bride washing dishes. The dramatic purpose of the scene was to show that this young wife was domestically inclined, which quality would be demonstrated in her handling of the dishwashing. This is how she handled it.

First she turned on the hot water faucet, and made her rosebud mouth into an adorable round O of surprise delight when hot water gushed forth. What did she expect to come out—waffles? Providing that she got her hot water in the way the rest of us get ours, there was nothing *but* hot water to expect from that faucet. Then she took up the dishmop. Before sousing it in the water, she held it up, contemplating it with lively pleasure. One would have supposed it was her favorite Madonna. When it came time to wipe the dishes, instead of drearily hauling down a towel from the rack without even looking at it, she took one reverently in her hands and pressed it to her heart. Her heaving bosom was testimony of the turmoil that was going on in her little insides. "That girl is a congenital idiot!" I said to myself. Well, if she was, then so am I! I arrived at that painful conclusion by the following route.

At the time of the great solar eclipse of January 24, 1925, I made a trip to H—— to see the spectacle in its totality. I stayed at my brother's house. He had just acquired a home-movie outfit and it was at this time that he made the remarks with which this article

opens. There was another guest in the house: a Californian who also had travelled to H—— to see the eclipse, a practical stranger to my brother, with whom he had had a brief correspondence, and a total stranger to me. After lunch my brother, with the forward look to posterity which has ever marked his home-movie activities, proposed to "shoot" me, my being a close relative and therefore of interest to his great-grandchildren. He politely asked the Californian to be in the picture. The former, who always does a bit of stage-managing before he "shoots," directed that the three of us, my sister-in-law, the Californian and myself, step out of the front door and walk towards the camera, engaging each other in easy conversation. Simple enough. Yet on the opening click of the functioning camera I went light-headed. Words, words, words poured from mouth, nose and ears and fell full on the exposed Californian, completely snowing him under. He had travelled to H—— to see the total eclipse, never dreaming that he was to be one himself. The drop-earrings which I happened to be wearing were gauge and measure, as indeed they were victims also, of what must have seemed to them a powerful seismic disturbance. Alas, their's the fate so often meted out to the innocent bystander! The physical strain, combined no doubt with the nervous shock, seemed to have been too much for them. They disintegrated a few days later.

When it came to pass that I saw that strip of film screened, I comforted myself with the reflection that if this experience but held the lesson for me of how *not* to behave in the movies, its awfulness would be largely compensated for.

A series of appearances before the camera marked my next visit a few months later. I found my brother as solicitous as before of posterity's claim. He was for having more pictures of the Lateral Branch. So, as a starter, I was to appear at the far end of the garden; I was then to make my way slowly, easily, towards the camera, turning in at the front door, after having waved an airy hand to an imaginary neighbor across the way (an intimate, casual touch, that! My

brother is full of 'em). This time, at the first click of that dreadful little box, I experienced—how shall I explain it?—a psychic something. My head was borne aloft, so that the ground looked very far beneath. As my neck, shoulders and torso had followed in orderly succession, the miracle could only be explained by the assumption that my legs had lengthened out. Yes, this was undoubtedly the case, as I found myself involuntarily establishing a seven-league stride. I did not approve of this lengthened stride, noble though it was, but I couldn't help myself. Though disturbing, it was not paralyzing and I was able to finish the trip to the front door.

If my brother had noticed anything wrong about my legs, he was too tactful to say so, but it was not lost on me that at the next "shooting" he proposed to bear me company, the implication being that if my legs started to lengthen out again, he would be on hand to frown them down. So, turning the camera over to his son, he briefly plotted a scenario, the nub of which was that the two of us should turn our backs on the camera, walk arm in arm away for a distance of about forty feet, turn and walk back into the very teeth of the recorder. This would give posterity a good idea of my back and side elevation. So clean-cut and definite the boundaries of this layout, it did seem as if nothing could go amiss, and yet, though I had not the least intention of doing anything of the kind, though I had not the slightest premonition that I was going to do anything of the kind, god-forgive-me, I turned cute! (This, I believe, is not an isolated case. I believe anybody under ninety, under the spell of that demonic clicking, is liable to go sprightly.)

I had been wearing a hat through these two exposures. My impresario now thought the unborn generations ought to see me hatless. His masterly command of the technique of the short, trenchant scenario is now to be shown at its highest development. I am to move about, lightly touching *this* object—and then—*that!* From here the plot will move swiftly, irresistibly to the inevitable denouement, which is—that I take off my hat! I am to be

given the signal when. It is given! I lift my hands and—O dam! The usual thing has happened. One of the shoulder-straps which holds up an important undie has drooped drearily over my left upper arm, restricting its freedom. My usual procedure on these occasions is to thrust my hand in under my dress at the neck-edge, go fishing for the strap and haul it back into position. Hundreds of times have I performed this simple act of salvage—sometimes, it has so happened, in front of a mirror, and my recollection of my facial expression is that it was usually negative. But let me tell you, that when I'm working for the movies, my expression is *never* negative! So, on this occasion, the camera registered the happy rescue of the shoulder-strap, but—at what cost to my unfortunate features! The screen reveals a mouth that works this way and that; a tongue able and willing to co-operate; eyes that get the idea and go ahead on their own. Thank heaven for a nose and a pair of ears that are more or less static!—else I should certainly have seized this golden opportunity to have arranged a programme for them also.

O little bride, who looked on the hot water faucet and became round-mouthed with wonder and delight! (Can I be trusted not to turn cute?) O radiant little bride who emotionalized before the dish-mop! (Is a drooping shoulder-strap then so stimulating?) O little bride, little bride! the hollow, hollow sham of mooning so over the crash towel! But comfort yourself, little gingham bride. Nothing that you have ever done was a ranker sham than that which I put over the next time I ap-

peared in the movies! You shall hear the story, little bride. It will seem incredible, but it is true, nevertheless.

A young female relative from a Western ranch came on a visit to my brother's and was prevailed on to don a cowboy belt studded with pistols and things and do a Charleston—for posterity, of course. The rest of the household, including myself, were to stand by and be the gallery. Impossible to sin in such a setting was my comfortable thought. The stark fact of the Charleston would alone wet-blanket any hysteria on my part, because it so happens that I *loathe* the Charleston. The gloom with which my personality is unhappily tinged deepens into melancholia whenever I am forced to look on that particular leg-work being fought out. I have been told that the Charleston is going out. It is well. Probably then, this slight neurosis of mine will not become pathological in degree. Such being the case, the screened film naturally shows my figure well up in the foreground, ecstatically swaying to the enchanting rhythm of that stimulating dance. You can see my pulse pounding away at 119. Every little nerve in my body is sitting up on end and is aglow with rapture! My whole blood supply is cascading through my arteries, shrieking, "Yes, sir, she's my baby!" Wow! Bars down! Ethiopian ecstasy! Boil my blood!—Liar!!!

This, little bride, is the story, and now, can *you* beat it?

* * *

Since these pictures were made for posterity, it will be interesting to see what posterity thinks of them.

It is conceivable that my nephew,

who was called on occasionally to shoot some of the scenes, should, fifty years hence, which takes us well into the undraped Seventies, be the grandsire of a flapper of seventeen. Let us imagine him on her seventeenth birthday bringing out the family pictures for her delectation. She isn't very keen about it. She would much rather be out with the girls at her favorite night-haunt. Still, something is due the old gentleman, especially since the lovely loin-cloth (a French model) wrapped so rakishly round her middle, was his birthday offering. One must be decent, you know. Let's humor the old drake.

The first picture happens to be the one in which the long-deceased founder of the picture gallery is shown with his sister turning backs to the camera, walking away, turning and coming back.

"The man," exults dear old grandpop, rubbing his hands, for he is now completely in his element, "is my revered sire—your great-grandfather; and the woman is his sister, my Aunt Jane—your great-grand-aunt."

"Cuckoo!" says Seventeen, enigmatically.

"This film"—slowly and impressively—"was produced especially that you, my child, you, the last sprout put forth by the old Family Tree, should be made aware of how my Aunt Jane looked backview."

"Why?"

"I have just told you why."

"Yes, but why!"

Suddenly Seventeen sits up. "Dim my head-lights if great-grand-auntie—good skirt!—isn't turning out opulently cute!"

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EL CASTILLO

A Drawing Of The Ruins Of The Great Temple Of The Mayas At Chichen Itza, Yucatan, Made Especially For Amateur Movie Makers By Don Carlos Lopez de Tejada Who Is Now Recording The Beauties Of These Monuments For The Carnegie Institute Expedition.

CINE EDUCATION *For Educators*

The Story Of The DeVry Summer School of Visual Education

THE DeVry Summer School of Visual Education, the third annual term of which will be held in Chicago from June 27th to July 1st, is a logical development of the visual education movement.



H. A. DEVRY

Portable motion picture projectors and educational films could not, of themselves, make visual education a real contribution to American school craft. The personal equation here, as everywhere, must dominate the situation. And the personal equation in this case meant a trained personal equation—no other type could secure recognition in modern pedagogical circles. Normal schools and teachers' colleges were training teachers in every other psychological phase, but it seemed the motion picture was too new for them to tinker with.

H. A. DeVry, head of The DeVry Corporation, had been working for years to get visual education methods generally adopted in American schools. He had perfected a portable motion picture projector and stereopticon and organized a supply of educational films. Then he waited for educational authorities to get busy, at their end of the job, but only a few universities began to offer short courses in visual education. The rest of the teaching body remained untouched.

Just at that time A. P. Hollis joined the DeVry organization to conduct slide and film investigations.

He came direct from the schools and had trained teachers for years in normal school methods, and more recently had applied these methods to visual education in a college course for teachers. He had also assisted Professor Freeman at the University of Chicago in the film experiments conducted by the Commonwealth Fund, and while with the DeVry Corporation completed for the Century Company the latest and most comprehensive book on visual education, "Motion Pictures For Instruction."

It was in 1925 that Mr. DeVry authorized him to organize a visual education school or institute, with a staff of prominent educators to assist him, and insisted that no tuition be charged, the DeVry Corporation underwriting the total expense. It was also stipulated that the school was not to be merely an adjunct of the DeVry factory. It was not to magnify DeVry equipment and disparage other equipment. It was to attempt to cover the whole field of visual aids and to introduce trained methods in handling them to all who would come.

The first year, among others, Dudley Grant Hays, F. D. McCluskey, Nelson L. Greene, Marie Goodenough, Amelia Meissner, George J. Zehrung, F. S. Wythe—all prominent workers in the visual education field, composed the staff of instruction. About thirty-five students gathered, mostly teachers and ministers. The second year (1926) more than twice as many

came, and the third session (1927) promises to tax the facilities of the school.

It was Mr. DeVry's intention simply to start the school and after it had demonstrated its usefulness to attach it to an existing educational institution where the courses could be expanded to the proportions of a modern university department, assuring it of a broad and cultural foundation, and it is still his hope that he can ultimately withdraw from active connection with the school.

Meanwhile the mere list of the courses to be offered for the week's session this year, is an indication of the comprehensive plan of the enterprise. Each of the courses below will extend through the week at the hours indicated. The faculty list is not yet ready for announcement.

8:30 A. M.—Visual Aids in church, Y. M. C. A., and community work.

9:10 A. M.—The literature, organizations, sources of visual education.

9:50 A. M.—Slides and films in the classroom: Types of educational films in modern pedagogy applied to film lessons, teacher's leaflets, film correlations.

10:30 A. M.—Motion pictures in the business world—for sales and advertising executives.

RECESS, MUSIC, PICTURES

11:00 A. M.—The mechanics of cinema photography and projectors. The place of narrow and standard width equipment. Late

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THE SCHOOL ON A SKYSCRAPER

THE *Camera's* Eye IN CUBA

By Henry S. Bennett



THE loveliest land that human eyes have ever seen" was the authoritative declaration of Christopher Columbus, pioneer tourist and globe trotter, when centuries

ago he blazed the trail for the unending stream of fortune and pleasure seekers that has since visited Cuba, as with prayers of thanksgiving, he and his valient little band landed upon the shores of the "Pearl of the Antilles."

And Columbus knew whereof he spoke. The passing of the years has confirmed his opinion in the minds of those who have followed his footsteps over the interesting island that nestles close in the bosom of the Gulf but a few short miles from the mainland of the United States, yet so different in scenery, customs and language.

Things have changed since those romantic days. The pirates and the buccaneers are but a memory, but the turn of a corner may bring the modern explorer face to face with reminders of the past, for in these countries the people cling well to tradition, and the wheels of progress do not always turn fast along the line. The great chain that at night-fall was swung across the harbor entrance of Havana, from Punta fortress to Morro Castle landing to protect the city from the enemy's incursions is no more, though the old cannon that sustained it from each side of the channel are still there.



THE OLD FORT AT HAVANA

An Ideal Setting For Heavy Drama

The tourist seeking diversion, the tired business man who wants a change and a rest, the writer in search of inspiration, and the artist with an eye for the picturesque, will each find much to satisfy. That new factor, the movie amateur, encounters everywhere many interesting and unexpected subjects for his camera, and the reels that he will take back home will be a source of unending pleasure to himself and his friends. The transparent blue waters of the Gulf, the fine atmosphere and the brilliant sunshine prevailing three hundred and sixty days of the year, give him no bothersome problems to solve in the handling of his machine. They, like the people themselves, are always smiling, ready to serve him.

The care-free, happy days of the annual carnival season have just closed, and many are they who have secured treasured reels of film that hold yards and yards of charming, laughing faces of Cuban girls in the most wonderful costumes, finely decorated floats and private cars, parading closely packed along the famous Prado and Malecón, the Queen's Necklace, a world-famous driveway. Tons of serpentine floating through the air, streaming from crowded balconies and covering cars and their occupants in a veritable battle-royal lasting throughout the afternoon until far into the night. Laughter, good-natured banter, frank fellowship, and notable courtesy always, everywhere.

The Country Club has contributed its share, for its beautiful setting, its marvelous golf course and attractive terrace where youth and beauty pass from the fox trot course and the charleston to the tango and the Cuban danzón for hours at a time, attract an always interesting crowd, and give variety to the scene. The children's fancy ball, an annual event, brings forth hundreds of little folks, marvelously costumed, each one prettier than the other, a living fairyland made real.

The stately Yacht Club, with sailboats and speedboats, private yachts and fine swimmers, beach parties and contests provides an always interesting series of events. At the aristocratic Tennis Club, the University Stadium, the Jai Alai courts, one finds a constant variety of tourneys and contests, while baseball, basketball and athletic games are always popular at the many private clubs and private parks.

Each camera is invited by the massive battlements of Morro and Cabañas Castles across the bay, with their interesting history and curious Spanish military



THE CATHEDRAL FROM THE COLONADE

Here "The Messengers Of Love" Might Meet



MAJESTIC MORRO CASTLE
No Cuban Movie Would Be Complete Without It

architecture, draw-bridges and moats, now gone dry; the curious little boats that ply back and forth over the water; maybe a shark-hunting party under the shadow of Morro's guns; a panoramic view from Morro light, and another from the roof of the Sevilla-Biltmore hotel, taking in the Presidential Palace, narrow, winding streets, curious old houses, wonderful carved doors that would resist a battering-ram, artistic colonial balconies, where one may perchance glimpse the face of a modern Juliet; street types; old churches and convents, where nuns and friars are far removed from the world and its frivolities; the Cathedral, where the bones of Columbus once reposed; stately arcades; the old Palace where the Spanish Captains General ruled in state and with iron hand, and fronting it the curious little chapel, opened to the public but once during the year on Columbus Day, built upon the very spot where the first mass was celebrated in thanksgiving for his safe landing, a stone's throw from where his vessels anchored; the Post-Office, an old convent that was occupied as barracks by English troops that took the city years ago, and never since devoted to its holy offices; Santa Clara convent, the heart of Havana in the days of the Conqueror, Hernán Cortez, now the busy seat of Cuba's Public Works Department.

Back to modern days; the magnificent course at Oriental Park, where in a beautiful setting the sport of kings draws to the great grandstand and the exclusive Jockey Club a notable gathering of prominent people from everywhere, a constantly changing and ever interesting sight; the open Patio of the Hotel Almendares with its famous tea dances; the National Casino, remindful of the European resorts; the parks, and monuments, and driveways, the residential sections, where dwell in state the aristocracy of Cuba in elegant homes of Spanish and Italian architecture, with their lovely flower gardens and a glimpse of a patio and a playing fountain here and there.

A pleasant ride to the country must not be missed, over good roads lined with wonderful trees that form a bower of scarlet flowers overhead, their roots squirming and twisting for many feet above ground, for all the world like great serpents in agony; stately royal palms, cocoanut palms, groves of giant bamboo, fields of banana plants, orange, lemon and grapefruit trees, pineapples, tobacco, and sugar cane. Then a visit to a great sugar mill, where the juice of the cane, brought in from the fields, is converted into a third and more of the world's supply of sugar; then

to a cigar factory, where the finest cigars in the world are handrolled by experts just as they were by their ancestors years and years ago, from leaf grown in small fields as carefully tended as diamond mines are worked. Curious tropical fruits and vegetables are everywhere; picturesque native homes, the "bohío," so like those of Africa and Ceylon, with sides and roofs thached from the leaves of the palm, and before which, after the day's work is over, the native gathers his numerous family to pass the hours in honest diversion, dancing the native dances, singing folk-songs to the music of the guitar. And on feast days there are cock fights where bets are wagered and excitement prevails, as though it were a championship prizefight in the North. A native climbs a tall palm tree, hand over hand, a rope about his waist, to gather the leaves to build his house, or the curious bunches of palmiche nuts to fatten his hogs for the market, or maybe for home consumption at a barbecue on Noche Buena (Christmas Eve) or Nuevo Año (New Year's). Then stretches of tropical landscape, thick jungles of precious woods, beautiful valleys, Viñales and the Yumuri. And in Santiago or Oriente Province, with its beautiful harbor and its winding channel that made Hobson famous in his effort to bottle up Cervera's fleet; Caney, and San Juan Hill, where Our Teddy charged at the head of his Rough Riders; the stately ceiba tree, un-

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PATIO OF THE AMERICAN LEGATION
Nothing Could Separate True Lovers On A Set Like This

NOW It Can Be Told

What Happened When Montclair Made Its Own Movies

By Charlotte Potter Geer

ONCE upon a time there lived in a New Jersey Suburb a woman whose imagination rebelled against the changeless round of Bridge parties, amateur plays, dances and cake sales for the purpose of raising funds for local benevolences. Being blessed with a so-called artistic temperament, which is the world's best alibi for one who leaps before she looks, she conceived and sold to her friends the idea of producing an amateur motion picture.

The organization that succumbed to her enthusiasm was the Montclair Women's Club, a hitherto sane and sensible group of ladies, much given to chastising the Legislature and advising the Mayor. With few qualms and no complexes they endorsed the plan in toto and nobly set about forming a series of committees designed to put a move into movies.

In committee, the plan seemed perfectly simple and simply perfect. There was to be a local news reel in which Montclair at work and play was to be snapped unawares. There was to be a children's comedy in which fond parents were to have unlimited opportunity to see their offspring do cute nothings before the kindly camera. The feature was to be a discarded scenario of an ob-



COMBINATION SALAD

Emily Orten and Carlos Fetterolf Agree On The Lettuce

solete movie drama procured from a friendly film company. "Lord and Lady Algy" was one of the dramas discussed for possible production.

The moment when the director informed the central committee that no amateurs should attempt to emote in front of his particular megaphone was the first disillusionment of the production. He maintained that drama is too difficult for untrained movie actors and that a three-reel comedy would be far easier to produce and cast. The five-reel drama was therefore abandoned and in its place the committee concentrated on a feature comedy and a one-reel fashion show plus the news reel and the children's two-reeler. In yielding to the director in this first clash the local group made an error which their emulators would do well to avoid. Slapstick comedy proved itself much more difficult to put over than drama, and the script, which was the product of the director's brain, was not nearly as amusing in the filmed version as it was on paper. The complete absence of a plot bewildered the audiences and the titles lacked that subtle twist

which brings a laugh from those who come to snoot.

In the preliminary work of the committee was the selection of several homes whose interiors were commensurate with well known movie standards. Staircases, private ball rooms, mammoth conservatories and oak panelled libraries were selected and catalogued, and here arose disappointment No. 2. In these days when one's house is filled with every description of lamp it had not occurred to the amateur producers that any further lighting would be required.

The discovery that a transformer, special cables, etc., must be installed in every interior to be filmed almost wrecked the movie. Eventually a club member donated the use of an empty building and by renting some flats from a professional studio the interiors were accomplished in one week of intensive shooting. The Cooper-Hewitts and the baby spots and all the rest were rented for a huge sum, an electrician was engaged to tend them, the transformer was put in the temporary studio and

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VERONA HARMON
As A Tiffany Window

DANGEROUS GROUND

A Scenario for Amateurs

By Anthony Paul Kelly

(Continued from April Amateur Movie Makers)

Scene 29. Exterior. The rough.

Close view of the rather silly-looking groom, who is standing holding the bridle of his own horse in his right hand and the bridle of Raeburn's horse in his other hand. Raeburn's horse, a high-strung, beautiful animal, is fidgeting about. The groom, however, pays no attention to this; he is looking off toward Marlowe and Everidge and wondering what will transpire between them. Just a flash.

Scene. 30. Exterior. The rough.

Close view of Everidge, who is standing at the same place whereon he paused before. He is awaiting Marlowe, who presently rushes into the scene, somewhat out of breath. Marlowe is most anxious not to lose Everidge's friendship. Clapping a friendly hand on Everidge's shoulder, he hastily exclaims: "Craig, in heaven's name, don't act as you are acting. I give you my word of honor I'm not in love with Virginia, nor is she in love with me." Everidge, who has been steadily glowering at Marlowe, with a deliberate movement thrusts Marlowe's arm aside, as he says:

TITLE. "No explanations! Never speak to me again! And, remember, I warned you to keep away from Virginia."

He finishes speaking, and then abruptly swings on his heel and resumes his march toward the clubhouse. Marlowe is surprised and hurt. He stands looking after Everidge, wondering if he should call him back—if he should again attempt to patch up their former friendship.

Scene 31. Close view and just a flash of the groom looking off as before. Of course, he cannot hear what has been said. But even his dull brain perceives that something dramatic is occurring, and he is, therefore, interested in it. Raeburn's horse is restless as before.

Scene 32. Close view and just a flash of the group that consists of Mr. and Mrs. Thomas Sitgreaves, their daughter Marigold, Count Calviari and the two other people. They are looking off toward Everidge and Marlowe. They also cannot hear what transpired, but nevertheless they are interested. Calviari is the only one of the group that is on the ground. He is stroking

the nose of his nervous horse with one hand, while he holds the bridle in the other.

Scene 33. Close view of Raeburn, Virginia and Consuelo as before. Raeburn, who likes Marlowe, is indignant as he sees Everidge's action. He is still watching Everidge and Marlowe as he speaks and says:

TITLE. "Any man with a temper like Craig Everidge's ought not to be at large! He ought to be kept in a strait-jacket, in a padded cell!" He finishes speaking and is quite emphatic as he does so. Virginia cannot help but smile as she, with a roguish light in her eyes, says:

TITLE. "You know, dad, your temper is not that of an angel!"

She finishes speaking. Raeburn, although he would be the last one to admit it, is in point of temperament very much like Craig Everidge. He does not smile at Virginia's remark as does Consuelo. Instead, he becomes surprised and indignant. He turns to Virginia and says:

TITLE. "What! You know I'm not like that fellow! I never become angry without very great provocation!"

He finishes speaking in a very spirited manner—a manner that indicates that his pride has been wounded, that he is very much on his dignity and honor. However, his attitude has not caused Virginia to become conscience-stricken in even the slightest degree; her smile does not diminish, and Consuelo, taking courage from Virginia, also smiles. Suddenly the three glance toward the groom, where a slight commotion is in progress.

Scene 34. Close view and just a flash of the groom, who is holding the two horses. Raeburn's horse is rearing. The groom, instead of bringing it down gently, is angrily tugging at the bit, thereby making matters worse.

Scene 35. Close-up of Raeburn as he observes what the ignorant groom is doing. He immediately becomes very angry; his eyes flash. Play for laugh.

Scene 36. Close view of the entire group.

Raeburn rushes to the groom's side. He snatches the reins from the groom's hands, and then gently brings his horse to order. However,

he is furious, and he thunders at the groom as he shakes his fist in his face, and says:

TITLE. "You confounded idiot! Don't you even know how to handle a horse?"

He finishes speaking. Raeburn's rage is so pronounced that the groom is momentarily flabbergasted with fright. Virginia laughs heartily at the contradictory nature of her father that has just been made manifest. Consuelo and the members of the group join in the laughter. Brief scene.

Scene 37. Exterior. Same angle as scene 31.

Marlowe gives up hope of effecting an immediate reconciliation with Everidge. He is somewhat depressed as he starts back toward Virginia and the others.

Scene 38. Close view of Raeburn, Virginia and Consuelo.

Raeburn, Virginia and Consuelo look up as Marlowe enters the scene. Raeburn is quite himself again by this time. He asks Marlowe what Everidge said. Marlowe, who still carries his niblick, shrugs his shoulders and tells Raeburn, Virginia and Consuelo that he simply couldn't do anything with Everidge, that he refused to listen to him. Raeburn, Virginia and Consuelo perceive that Everidge's attitude has hurt Marlowe, who, being desirous of placing his niblick in his golf bag, asks to be excused, and then exits from the scene. They look after him for a moment, and then Raeburn, speaking to Virginia, says:

TITLE. "Marlowe is the sort of fellow you ought to marry! You like him—don't you?"

He finishes speaking and looks questioningly at Virginia, as he does so. Virginia, speaking very sincerely, replies:

TITLE. "Indeed, I do like him. But liking is not love."

As she finishes speaking she turns to her father, in order to emphasize the latter part of her statement. What she has said and the manner in which she has said it angers Raeburn, and he indignantly exclaims:

TITLE. "Meaning, of course, that you love Craig Everidge? Well let me tell you, young lady, you'll never obtain my consent to any such crazy match!"

He finishes speaking and is thoroughly aroused and determined as he does so. Virginia becomes silent and somewhat depressed by his statement, and the emphasis behind it. Raeburn continues to talk most earnestly to Virginia. He tells her that he positively forbids her to see Everidge again. Virginia realizes that the wisest course to pursue is not to argue with her father at the present time; she simply listens as he talks.

TITLE. *Mr. and Mrs. Thomas Sitgreaves—and their daughter, Marigold.*

Scene 39. Close view of Mr. and Mrs. Thomas Sitgreaves and Marigold. Marigold is at the side of them. She is talking pleasantly out of the scene to Count Calviari, while her father and mother are looking off toward a distant object that has attracted their attention. Of course, they are all mounted. Unlike Consuelo, who is timid and serious, Marigold, who is also about seventeen, is a rather bold and frivolous but extremely pretty little creature.

TITLE. *A guest of the Sitgreaves—Count Calviari, a crafty, merciless, fortune-hunting impostor.*

Scene 40. Close view of Count Calviari as he talks pleasantly to Marigold. An exchange of frothy badinage is taking place between them. Calviari is a Lew Cody type.

Scene 41. Close view of the entire group. Raeburn finishes laying down the law to Virginia, who has not spoken a word. Then realizing that they have neglected the others, Raeburn starts toward them, accompanied by Virginia and Consuelo. Consuelo directs a fleeting, frightened and antagonistic glance toward Calviari, who repays her with an insolent smile. Consuelo then, with a beaming smile, greets the Sitgreaves. Marigold and the two other people. Raeburn mounts, while the groom holds his horse. Raeburn glares at the groom as he mounts. Virginia greets Count Calviari.

Scene 42. Close view of Count Calviari as he takes Virginia's hand. Both seem highly nervous at being in the presence of each other. It is evident that there is something of a strong but decidedly secret nature between them. Calviari starts to raise Virginia's hand to his lips. Virginia wishes that he wouldn't. Nevertheless, she seems reluctant to withdraw her hand, which Calviari kisses fervently. As he does so, Virginia, in an intense manner and subdued tone, exclaims:

TITLE: *"Quick, they must not suspect! I sent you a note!"*
She finishes speaking, and Calviari immediately becomes alert and cautious. He releases her hand. They both glance with forced casualness about. They are relieved at discovering that they have not been observed by the others.

Scene 43. Close full view of the group. Calviari starts to mount his horse. Virginia smilingly directs her attention to the Sitgreaves and the two other people. Just a flash.

Scene 44. Exterior. On the links. Close view of Marlowe and his caddy. Marlowe is placing his niblick into his golf bag. He glances at his watch, tells the caddy to wait, and then starts back to rejoin Virginia and Consuelo.

Scene 45. Close full view of the entire group—same as scene 43.

Virginia and Consuelo wave to the group as they swing about and ride off, waving back at the two as they do so. When the group is some distance up the scene, Marlowe enters from the side. Virginia and Consuelo turn to him.

Scene 46. Exterior. On the links, near the clubhouse.

Everidge, walking toward the clubhouse, enters the scene from the camera, wondering whether Marlowe has obeyed his warning to keep away from Virginia. He stops and looks back; he is angered by what he sees.

Scene 47. Exterior. Long shot—taken from the angle that Everidge would see it from.

Virginia, Consuelo and Marlowe can be seen some distance in the background, talking.

Scene 48. Close-up of Everidge as he stands looking off toward Marlowe and Virginia. His jealousy gets the better of him again and determined to make Marlowe keep away from Virginia, he starts back toward the trio.

Scene 49. Close view of Marlowe, Virginia and Consuelo. Virginia has placed her arm about Consuelo's waist, and she is speaking to Marlowe in a very serious manner. She says:

TITLE: *"Father has forbidden me to see Craig. However, I've invited him to the Lawn Fete I'm giving for charity tonight—and I can't very well take back that invitation."*

She finishes speaking, and it is evident that she would like to have Marlowe advise her what is the best thing to do in her present predicament. Marlowe is at loss just what to say. He scratches his head and wonders. Before he can speak,

Consuelo, with a little gasp of horror, conveys the fact that she has espied the approach of Everidge. She directs the attention of the others to him. They immediately perceive that Everidge is still in a fighting mood, even more so than ever. As they, concerned and surprised, look off toward the approaching Everidge, cut to:

Scene 50. Exterior. On the links.

Brief shot of Everidge as he approaches the trio. He is sinister—deadly in earnest.

Scene 51. Close view same as scene 49. The trio watch Everidge closely as he enters. Everidge's eyes are fixed on Marlowe. Everidge studies Marlowe for a few seconds, as if wondering if Marlowe is actually daring him to thrash him. Then Everidge, with an air of positive finality, says:

TITLE: *"I won't warn you again, Marlowe!"*

He finishes speaking. Marlowe is no coward, but he is sane enough to avoid unnecessary trouble whenever, with honor, it is possible to do so. After debating within himself for just a moment as to whether or not he ought to go, he turns to Virginia and Consuelo and asks if they will excuse him. Virginia, who, under the circumstances approves of his departure, assents, as does Consuelo, and Marlowe starts from the scene toward the clubhouse; the others look after him. Then Everidge turns to Virginia as if he were about to demand an explanation of her actions. However, Consuelo, who does not want to remain in Everidge's company, tells Virginia that she is going to the clubhouse, too. Virginia understands, and Consuelo hastens from the scene to join Marlowe. She does not even glance at Everidge, and he feels the slight quite keenly.

Scene 52. Exterior. On the rough of the golf course.

Shot shows Marlowe on way to clubhouse, coming to the foreground. Consuelo, leaving Everidge and Virginia in background. Consuelo calls to Marlowe, who stops and waits for her. She runs up, joins Marlowe, puts her arm through his, and together they continue on past the camera.

Scene 53. Close view of Everidge and Virginia. Consuelo's slight, Virginia's disdainful attitude and the game, superior way in which Marlowe endured the indignity, causes Everidge to become consciencestricken. Genuinely remorseful, he turns to Virginia and says:

(To be continued in June)

Amateur Movie Makers
COLOR SECTION FOR MAY



Wayne Albee, McBride Studio, Seattle

SEA SPRITE
WHAT HAPPENS ON THE COAST OF CALIFORNIA WHEN YOU POINT
YOUR CAMERA TOWARD THE WAVES



REELING *the* ROCKIES

A Land Cruise Through The Canadian Northwest

By Walter D. Kerst



THREE days of steady clicking over the rails had brought us to the foothills of the Canadian Rockies, about which we had wondered and dreamed for many years.

Our hearts beat faster as we rushed out to the open top observation car with camera and tripod. I don't know whether it was anticipation or the altitude that caused us to feel so "funny" inside. I have a suspicion, however, that the fact we had a movie camera with us had a great deal to do with it.

The "open top observation" is an example of the service and courtesy extended by the railroads of Canada for the well-being of their passengers. The car is exactly what its name implies, a car with the top off, so that the glories, the beauties, and the immeasurable height of this great sea of mountains can be viewed and studied in comfort.

Just a few hours away lay Lake Louise, supreme beauty spot of the Rockies. We heard much about this lake of lakes, of its many moods, its peculiar blue-green water, and its great depth, as the train chugged steadily onward towards this goal.

By now the altitude was really beginning to affect us, for we were climbing, steadily and surely, through narrow passes with solid rock walls all about us. Then we would emerge into an open valley for a short time, only to again be swallowed up by granite jaws.

"All out for Lake Louise," came the welcome cry. In a few moments we had transferred to a trim gasoline railway train of three cars, which was to take us till higher to the lake and its palatial chateau.

Up, up we climbed, the put-put of the engine echoing through the dense forests all about us. The first view of Lake Louise was a never-to-be-forgotten experience. The feeling was indescribable. We had arrived in the cool of early evening, after the wind had died down, and a

calm pervaded everything. There was not a ripple on the mirror-like surface; Mounts Lefroy and Victoria seeming to reach downwards into its bottomless depths, literally thousands of feet.

There was a wild scramble for things cinematographic. Trembling fingers made quick adjustments, which we prayed would be correct. Yet we realized that we could never fully capture this enchantment on a little ribbon of film. We had come thousands of miles for just this, and that thought saved us many post-mortems after we arrived home.

At four-thirty the next morning we were down at the shore of the lake, again held spell-bound by its shifting patterns of color, light, and shade as the sun rose higher in the heavens. What a paradise! In back of us lay the Chateau Lake Louise, resplendent in the sun, surrounded by its vivid red and yellow Iceland poppies, growing everywhere. And in front, coming to our very feet, lay the "Lake of Little Fishes," as the Stoney Indians knew it, in its

setting of mountain, glacier and forest, a perfect composition, something that is indeed rare in nature.

It was noon when we rested from our labors. In the camera case we had several reels of movies. At least, we hoped we had them. Even an approximation would make us very happy. For our dreams had not been half so vivid as the reality itself. We were very tired as we prepared for our departure for the north of the Rockies. It was the emotional reaction, more than physical exertion that made us so weary. But a deep sense of calm also pervaded us. We had come, had seen, but had been conquered by the sheer beauty of this tiny, secluded spot.

That night, as the train rolled northward to higher, rougher, more inaccessible peaks, we began to plan further camera activities. Work of a different type was ahead of us. Hard days on horse and a-foot were to be our lot. And, as we dropped off to sleep, we realized that a little movie camera, working with the precision of a jewelled clock, would preserve forever these gems of the Creator's handiwork which we would, in all probability, never visit again.

Mountains to the right of us! Mountains to the left of us! We were overwhelmed by the sight of these tremendous, whiteheaded giants, as the staunch locomotive energetically pulled us up the long,

winding grade to Emperor, way station for Berg Lake and mighty Mount Robson, monarch of all it surveyed.

As the train came to a grinding halt, we anxiously scanned the platform for Stan, who was to conduct us on a four-day scenic camera hunt in this land of rugged splendor and beauty. How carefully we deposited our movie equipment in the buckboard, cautioning Stan to spare the whip, although not for a moment were we concerned about ourselves.

Arriving at the ranch house, where we were to stay overnight, before we began our pony trail trip to higher altitudes at six the next morning, we were just in time to see the sunset on Mount Robson. The Alpen-glow, that exquisite, rose tint, was softly stealing up the glaciers on the mighty monarch's slope.

It was but the work of a moment to unpack. Diaphragm was set, Iris adjusted, and color filter put in its holder just in time to record the swiftly moving color. In our minds we visualized the reproduction of scene on our film. How we would, on arrival home, try to approximate, by tint and tone, that beautiful color of glacier and sky. We were impatient for the morning to come, when we should ride to Berg Lake at the very foot of the mighty giant.

I must confess that we did not sleep well that night. We kept the midnight oil burning while we planned sequences of scenes, made quick sketches in our notebook for composition, and the hundred and one things we knew would have to be considered the following day.

At five in the morning, the whinnying of the horses in the corral brought us to our feet. Stan, having been greatly impressed the night before of the need for care, spent

much time in loading our pack horse. Everything was packed for quick action; tripod in the middle, camera in one saddle bag and accessories in the other.

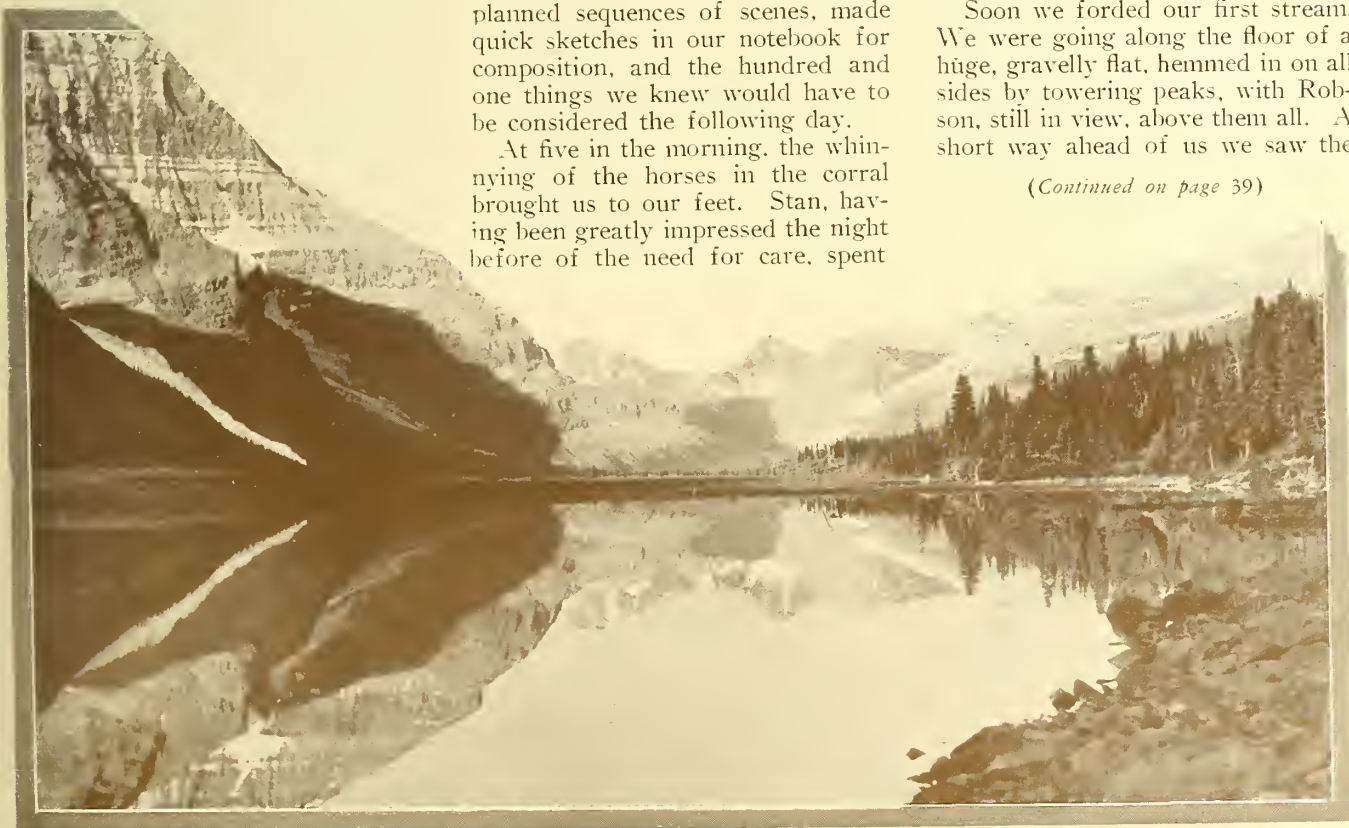
The sun had fully appeared by the time we started. Robson's hood was wreathed in clouds, a curtain as it were, ready to lift itself when we should be able to see it from another angle of the trail we were to take. It looked as if the stage had been prepared for us.

As we crossed the old bridge over the glacial stream, swiftly flowing from a tiny lake hidden high up in the recesses of the mountains, a turn in the trail brought us to another view of the giant peak. How majestic it was, with its stark, white cap set against a background of deepest azure hue.

As the sun rose higher in the heavens the trail became steeper and narrower. As we came to the top of a rise, below us lay Kinney Lake, in its shimmering, glacial green, inviting us to record its moods. More thoughts of tinting and toning filled our minds. If we could only approximate it we would be satisfied. Since we were now at the thirty-five hundred foot level, I realized that we should begin to compensate for the thinner atmosphere by slightly cutting down the exposure. How glad I was that I had stayed up the night before so that I would be prepared for all such things.

Soon we forded our first stream. We were going along the floor of a huge, gravelly flat, hemmed in on all sides by towering peaks, with Robson, still in view, above them all. A short way ahead of us we saw the

(Continued on page 39)



LAKE ADOLPHUS

If Mother Nature Is A Vain Old Hussy This Mirror Justifies The Lady

Mediterranean MOVIES

By Gardner Wells



Photograph By James Boring's Travel Service.

"AND WHERE ARE THE FOUR HORSEMEN OF THE ACROPOLIS?"
ASKED THE OLD LADY

EVER since the day when the first reader of "Innocents Abroad" put down the book with a sigh, and rushed to the nearest steamship office all the world has been flocking to the Mediterranean. At the height of the tourist season Cairo and Constantinople, Jerusalem and Athens are American cities. You meet friends in Naples or Nazareth as casually as on Fifth Avenue or Main Street and arrange rendezvous in cities two continents away, and weeks ahead. The dollar passes current everywhere, and those of a non-mathematical turn of mind are spared the torture of translating drachmas and piastres into cents. English is spoken by hotel clerks, guides, bartenders, storekeepers, and the man on the street. Travel is hardly more intricate than it is in America.

Every American carries a camera and four out of five have movies. From Cadiz to Constantinople the native has learned to recognize the buzz of the box and to demand instant baksheesh if he stands anywhere within hearing distance. A new profession has been created, and men or women with striking

faces put on their most picturesque native garments and hang about the points most frequented by tourists, to pose and swank before the never failing procession of cameras—for a price. The Mediterranean idea of an American is a man with unlimited money who points a camera at you and pays for the privilege.

There were more cameras this winter than ever before. Three years ago cinematitis was confined to a few sporadic cases. Now it's an epidemic and nobody is safe. But the Meddy isn't all shot out in spite of the thousands of feet of it that have been brought back to America in the little yellow boxes. If movie cameras were machine guns, the Pyramids would be in ruins, and the Sphinx a heap of dust, but there are plenty of shots that

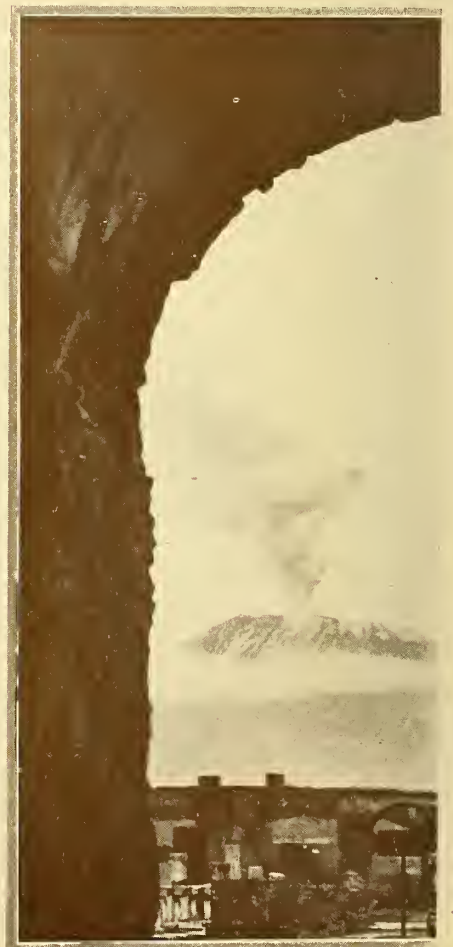
nobody has made yet. And there are innumerable novel angles from which to shoot the same old things.

Don't forget that the more different your travel picture is, the more interesting it will be—and the more interesting it is, the more envy it will cause in the breasts of your fellow fans who have shot over the same ground. If you can make them sit on the edge of their chairs and say, "Why didn't I think of getting that?" then you have a picture to be proud of.

I find that when I am making a movie of a cruise, I must keep my ears open as well as my eyes. Many a title, or germ of a title, is contained in the casual remarks, naive or witty, of one's fellow passengers. For instance, on the Acropolis in Athens this winter a dear old lady asked me where the Four Horsemen of the Apocalypse were. She was perfectly satisfied when I told her that they had been taken down to be used in the movies. There's a germ of a title there. On another occasion, I was walking about one of the little towns in Malta with the ship's doctor. We were shooting the innumerable

goats that supply the island with milk, and while I was making a close-up of one family's Grade "A" being extracted from Nanny, the doctor murmured in my ear that this must be the origin of Malted Milk. Of course, I turned around and beat him cruelly about the head with my camera—but there is the germ of a title in his remark.

If you go on a Mediterranean Cruise you must expect to miss a lot of the regular sightseeing. The interiors of mosques and museums, palaces and cathedrals are not for you, except for the briefest of glimpses. But you will not mind that very much. A cathedral a day is heavy diet for any one. A passenger told me last winter that he never would go on another cruise unless he had from the tourist company a written agreement to take him into no museums. So stay on the outside of public buildings, wander about in the streets while your gang is within, and absorb local color



THE DESTROYER

through your lens. You won't regret it. You'll forget the inside of a mosque in a week, but your mechanical memory will keep for you a celluloid record of the outside that will be always available.

If possible, hire your own guide and automobile so that you can go where you wish. But don't overlook the fact that hiring or buying anything in Mediterranean countries has a technique all its own. If you work it right, you can rent a machine much more cheaply than at home. The better actor you are, the cheaper the price—and the more fun you have. Act disinterested, as though you didn't really want a machine. Ask the price, casually. When the driver tells you, start to walk off, remarking that you don't think you'll buy the car today. He'll call you back and ask, "How much you like to pay?" Then you've got him. Name a price far below what you really expect to give. That starts the battle. He'll get mad, and you'll get mad too. Wave your hands twice as hard as he waves his, talk twice as loud as he does, and twice as fast. At every break in the conversation start to walk away. He won't let you get far. Keep coming up a little in your price, and he'll

keep coming down. When you meet, the fight is over and you've both won.

If you hire a guide, get your shopping over first, or he'll give you no peace, because part of his income is derived from the commissions which the shops pay him on your purchases. Once he knows you aren't going to buy anything more, he will allow you to escape from the shopping district and show you some sets for your pictures. The guides are getting now so they know fairly well what the movie makers want and don't want, although their taste is rotten. They continually suggest hopeless shots and sometimes have to be thoroughly snubbed before they realize that you know better than they what you want to do.

In some places it is essential that you have a guide to look out for your safety and keep you from getting into trouble. Anywhere in Algeria, Tunis or Syria, especially in the native quarters of cities, an Arabic speaking guide will prevent unpleasant incidents. He knows where to go; and, what is more important, where *not* to go. And he can hear the conversation of the watching natives, favorable or otherwise, and give instant report on a change in the feeling towards you. In Cairo you need a dragoman, but in Palestine, Turkey and Greece you can go where you will and take what you will, without molestation, always provided you don't trespass on a Mohammedan holy place. I've seen people thrown out of the Mosque of Omar on their ear.

This doesn't mean that there is any actual danger anywhere. But by having a native with you, you will avoid having mud and other less savory objects thrown at you.

When you've taken a couple of long shots and a close-up of some venerable old bird in front of a cafe, or riding a camel, give him the equivalent of a dime in our money when he comes up and demands the inevitable baksheesh. It will help the next one of us who passes that way.



Photograph By James Boring's Travel Service.

STREET OF MYSTERY—ALGIERS
A Lovely Spot For A Movie Or A Murder

A PLEA FOR OLD WINE IN NEW BOTTLES

By Agnes Applesauce

*Of sheiks and such there is a dearth
In Mouvyland today.
But there are corners of the earth
Where still they have their sway.
They're not the kind with plastered
hair
And sex-appeal rampant
Nor will they give a lady fair
One casual amorous slant;
These leather-skinned sheiks do their
stuff
In climates warm and deserts rough.*

*The matadors that thronged the screen
Have flickered out and gone.
And with them, all the bulls, I ween,
Whose frenzied gore they'd drawn;
Yet there are bulls and matadors
In Spain today as then;
The one still stabs, the other goes
As briskly now as when
Each photoplay to guard from flops
Hung heros' ears with mutton-chops.*

*Where is the rage of yester-year,
And where last summer's dernier cri?
Alas, the fashion's changed, I fear.
Gone are the films I used to see.
So here's a plea to amateurs
To Spain and Algiers bound
To film for me those ancient lures
On their own stamping-ground.
I crave a sheik and matador
To worship as in days of yore.*



Photograph By James Boring's Travel Service.



CATCHING A BIG ONE OFF DIAMOND HEAD

REELING *Hawaii's* ROYAL Sport

By Harold H. Yost

A MID-FEBRUARY afternoon, warm, sunny, glorious. Ideal cinematic weather. blue skies; sea of jade and topaz; white beach flooded with sunlight. Throngs of bathers in the water and on the sand; spectators in summery frocks and sport clothes up on the lanai of the Outrigger Club, under the arbor at the Moana and dotted along the little pier which reaches out from the palm court two hundred yards or more into the sea. Altogether a typical afternoon at the height of Honolulu's winter season, which of late is being recorded by so many amateur movie makers.

While bathers and spectators alike on the beach and on the club lanais are languid, indolent, steeped in the mellow warmth of the tropic winter sun, the little group in the pavilion at the end of the pier is a lively one. The cause of this animation, of the excited pointing of cameras to seaward, of the bursts of laughter and exclamation, is to be seen in the surf a hundred yards or so out from the pier. There, where the long swells roll in from the broad reaches of the South Pacific, strike the shallow reef, raise their crests skyward and break in a crashing smother of foam—there, in glorious, fearless freedom the surf-riders, rough riders of Waikiki's waves, do their stuff, and the cine enthusiasts are the daily historians of their flights through the spray.

Every able-bodied citizen of Hawaii, and almost every visitor, has a fling at surf-riding, some time and in some form or other. Of all those who try, only a few attain skill or

even the ability to ride the smaller breakers on a board; but there is always solace for the less gifted in outrigger canoe surfing, for with a skillful pilot in the stern-sheets any bunch of landlubbers can operate



LET 'ER BREAK!

one of these clumsily graceful craft and get all the thrill of that breath-taking shoreward rush through the water.

As with other things, learning the how of surfing is half the fun of the game. You learn, if you are wise, in the shallow water near shore, when waves happen to be

breaking that far in, or in the "Malihini surf" out by the abandoned diving stand in front of the Outrigger Canoe Club. The waves break quite gently there, without the terrific impact and the crash and roar of the "big surf." You begin by standing in breast-deep water, facing shoreward, the board pushed behind you. Your place should be where waves are actually breaking, for the propelling strength of a wave is right at the break. Over your shoulder you watch the swells until one higher than the rest rises and starts to curl over in the break. Then you snap the board forward, grasp it with both hands as it comes, roll on and start paddling like mad. If you've landed squarely, and have enough forward momentum, or gain it by paddling, you're off! The wave apparently seizes the board from behind and thrusts it forward in a mad rush through the water.

When you've mastered the small ones you're ready to tackle the big time stuff. A paddle of a hundred yards or so from the small surf takes you out into the "canoe surf," out beyond the pier. There you pull yourself up and sit straddling your board. All round are other surfers on their boards, and further out to seaward, out at "first break," some canoes and perhaps a board or two. The long swells roll in and pass under you, to break further inshore. Finally a swell comes which is higher than the others. Somebody bawls "Let's go!" Behind you the canoeists, yelling like wild Indians, are digging their paddles into the water. As the mounting swell rises, you flop flat on that board and paddle

with every ounce of strength you have. In a moment the rear end of your board begins to lift. Up it goes until you are looking straight down into the water ahead of you. There, if it is your first try, you're likely to lose your nerve, slip off the board, and drop back. But if you keep paddling there is a sudden crash and a roar, the whole ocean seems to tumble about you in a smother of foaming water, and suddenly you are shooting forward with a rush of wind and spray in your face and the feel of exhilarating speed in your every fiber.

Then you get your practice, take your tumbles, gain skill and courage, and at last you learn to leap upright on your board as it takes that slip down the front of the wave, and to ride gloriously shoreward, past the watching group on the pier, past out-bound canoe loads, and—best of all—past your fellow surf-boarders, veteran and novice alike. Then at last you are "one of the boys," entitled to exchange cheery greetings and even jibes with Duke Kahanamoku and other gods of the waves, and to jeer at the unskilled or unlucky. A great day, that!

There are stunts to be tried, such as riding backward, riding two on a board, and standing on one's head while coming in. The latter sounds impossible, but all who have seen the great Duke Kahanamoku in the surf have seen it done. They have also seen Duke carry a child on his shoulders through that thrilling beachward rush. Riding double may be done lying prone, which is compara-



HELL BENT FOR WAIKIKI



AND HERE'S WHERE YOU GET YOUR MOVIES OF THE SURF RIDERS

tively easy, but the spectacular stunt is for two or three riders to bring their boards close together, join hands, and finally leap on to one board, all while traveling at a high speed before a wave.

Fortunately for the average man and woman who lack time to master a surf-board, the thrills of surfing may also be enjoyed in an outrigger canoe. This is a heavy, solid craft, hewn from a log and having thick, high sides and thick bottom. Across the thwarts are lashed two poles extending about four feet outboard, where is lashed a third pole, quite heavy and nearly as long as the canoe. This pole or outrigger rides in the water and maintains securely the equilibrium of the craft. The average good-sized canoe seats from four to eight people. And many are the reels of surfing which have been shot from these sturdy craft.

There is one prerequisite to riding in a canoe! That is willingness to wield a paddle, as and when instructed. The order, "Everybody paddle!" shouted at you from the stern, means just that. Steering a canoe with its single outrigger is a job requiring skill and strength, but the only man who can steer is the regular steersman in the stern, and he can do it only when his paddlers are doing their work.

A good steersman can spot the right wave while it is yet only a swell on the horizon. He sees it and swings his canoe round into the proper position, headed shoreward. Then, as the big swell lifts astern, you hear that cry, "Everybody paddle!" and your paddle shoots forward, splashes, pulls impotently,

shoots forward and in again, now with a better hold; and again, and again, faster and faster, until you are gritting your teeth and straining to keep the paddle flying in pace with the boat. Suddenly the canoe leaps ahead, and your paddling becomes a mere dipping in and jerking out of the blade. There is a roar and a crash behind, a shower of spray from the prow, a moment in which you think the boat must lose its course or go under, and then you're rushing along, paddle over your knees, thrilled, happy, and probably yelling for the sheer joy of it.

It is possible to ride the smaller waves in an ordinary canoe, too, and this is done by many, but it does not appear to be replacing the older forms of the sport, nor is it likely to. After all, there's no thrill like that of racing madly before a big swell, having it overtake you as it lifts a menacing crest of foam to overwhelm you—and then becoming a part of that relentless, onrushing wall of water, speeding with it and feeling yourself a part of it.

Waikiki is an institution, and the things which have done most to make it famous are its surf and the daredevil riders and tamers of that surf. There, in the subduing and handling of a slippery, capricious, lightning-fast surf-board, or in the piloting of a heavy, lopsided outrigger canoe, is a new field of conquest, a new thrill for our blase sportsman, a new thrill for our blase youth—those of any age who believe that there are no new thrills on earth.

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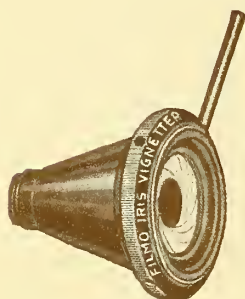
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Filmo Camera

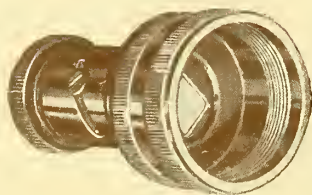
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Filmo Iris Vignetter

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Filmo Focusing Microscope

Provides exact focus for any of the twelve lenses which may be used in Filmo Camera. Also a lens test for accuracy. Simply screw camera lens into microscope and focus image on ground glass in adjustable eye-piece. Shows proper focus for sharp detail to every part of picture. Then replace lens in camera and "shoot." Price \$12.00.

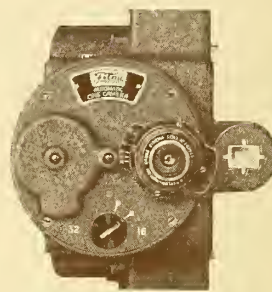
Filmo Scene Card Binder



for recording field and title data

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Twenty-four



Double-Speed

Filmo

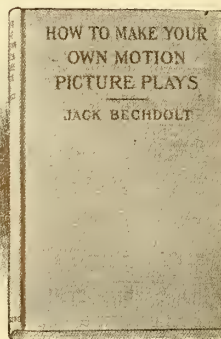
The double-speed Filmo operates at both normal speed (16 exposures per second), and double speed (32 exp. per second). Adjustment to either speed made in a jiffy. The camera when operated at double speed takes pictures which slow the action down one-half. A great help in analyzing motion. Yet the normal speed feature is retained for usual photography. Filmo Double Speed Camera with Taylor-Hobson Cooke F 3.5 lens and genuine leather carrying case.....\$190.00



Super-Speed

Filmo

The Super-Speed Filmo operates at eight times normal (128 exposures per second), the action down 8 times. The result is the extreme motion pictures, which make the subjects flow very close analysis of this camera is recommended. Super-speed Camera (including genuine leather case) \$255.00. Same, case, \$240.00. The fast F 1.8 Taylor-H lens, in focusing mount recommended for use with Price of lens.....



Don't Fail Get This Book

This book was prepared especially for the amateur producer. It is simple, non-technical language thing needed to know about motion picture drama.

It contains also actual and scenarios of twelve clever little written just for the amateur. No owner of a personal motion camera should be without this your dealers, \$1.50. Or ask for descriptive circular.



BELL & HOWELL

1828 Larchmont

New York

Hollywood

to keep your Movies ever new

adding Studios the world over, now yours through these amateur specialties

How Filmo Library Adds to the Enjoyment of Your Equipment

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In Filmo Library you have a choice of hundreds of subjects in 100 ft. reels, available at but little higher cost than raw film. The Screen Star series brings you many people you admire in theatre movies. The Adventure Series brings the thrills of big game hunting and deep-sea fishing. The U. S. National Park Series brings the beauty of America to your home. If desirable, you may splice parts of these subjects into your own films, getting many wonderful effects. Ask for Filmo Library circular.

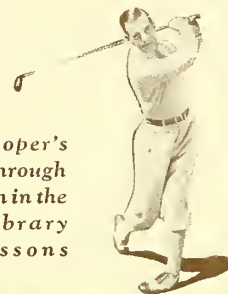


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Harry Cooper's
Follow Through
—as shown in the
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Golf Lessons



Living Natural History Animal Life From All Over the World

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BENGAL TIGER
Natural History Series

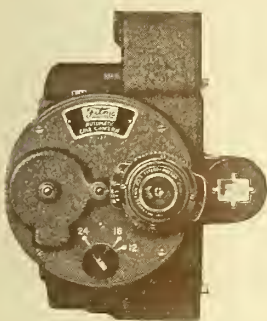


GORILLA
Natural History Series

BELL & HOWELL CO.
1828 Larchmont Avenue, Chicago, Illinois
I would like further information on the subjects checked here ☐ Eyemo Camera, ☐ Iris Vignetter, ☐ Focusing Microscope, ☐ Scene Card Binder, ☐ Double-Speed Filmo, ☐ Super-Speed, ☐ Three-Speed, ☐ Book on Picture Plays, ☐ Telephoto Lenses, ☐ Complete Filmo Library, ☐ Golf Lessons, ☐ Natural History Series.

Name.....
Address.....
City.....State.....

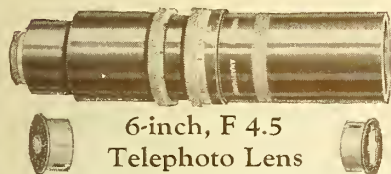
Twenty-five



Three-Speed



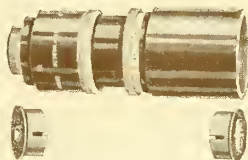
The three-speed Filmo, which takes pictures at the rate of 12, 16 or 24 pictures a second, was developed in response for many calls for such a model. Pictures taken at 12 exposures per second are accelerated one and one-half times on the screen. Sixteen exposures per second is normal speed and does not change the action. Pictures taken at 24 exposures per second slows the action one-third only. This speed is useful in taking sport pictures where not desired to slow the action enough to become obvious. This new speed combination can be installed in any Filmo Camera. The conversion price is.....\$15.00



6-inch, F 4.5
Telephoto Lens

A wonderful lens for taking long range pictures of shy animals and birds from a great distance. Gets the baseball or football games from high up in the stands. Power of magnification is six times normal. Matched viewfinder and eyepiece included to make its use exact. Taylor-Hobson Cooke 6-inch focus, F 4.5 Telephoto Lens complete in focusing mount, including sunshade, matched viewfinder and eyepiece, \$95.00. Ask for descriptive circular.

3 3/4-inch,
F 3.3
Telephoto
Lens



For all around telephoto and general long range work, this lens is a gem. The F 3.3 aperture is the fastest ever offered in the telephoto series. Magnifies the object 3 3/4 times the size produced in regular 1-inch lens. While usually advisable to employ a tripod when using telephoto lenses, the 3 3/4" may be used without if the camera is held very steady. Taylor-Hobson Cooke 3 3/4" focus, F 3.3 Telephoto lens in focusing mount, including sunshade, matched viewfinder and eyepiece. Price.....\$85.00
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1828 Larchmont Avenue, Chicago, Illinois

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Established 1907

Apply Bell & Howell Standards to keep your Movies ever new

The experience gained in over 20 years making Cameras and Equipment for leading Studios the world over, now yours through these amateur specialties



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Eyemo Camera

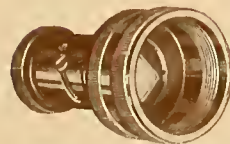
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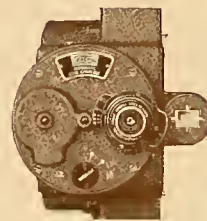


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Eyemo in Use



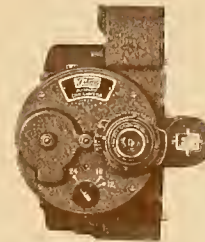
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Super-Speed

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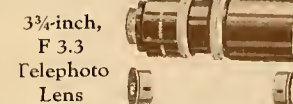
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BENGAL TIGER
Natural History Series



GORILLA
Natural History Series

BELL & HOWELL CO.
1828 Larchmont Avenue, Chicago, Illinois

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BELL & HOWELL COMPANY

1828 Larchmont Avenue, Chicago, Illinois

New York

Hollywood

London (B. & H. Co., Ltd.)

Established 1907

ELDERLY *Character* MAKEUPS

By Alice Fleming

Illustrated By Miss Fleming and Arthur Campbell



Figure 1

AMATEUR MOVIE MAKERS herewith presents the first of a series of special articles on practical make-ups frequently called for in amateur scenarios, in order to help our readers increase their fun and skill in producing photoplays. This series, through special permission, will be based on various chapters in the new and authoritative book, "HOW TO MAKE UP," by Alice Fleming. Copyright 1927 by W. U. Day. All Rights Reserved in All Countries.



Figure 3

For An Elderly Woman

USE Lockwood's Grease No. 24 or Stein's No. 27 as a ground grease for this character. To produce shadows or hollows use Lockwood's Liner No. 8-D or Stein's No. 7 grease. Apply this with your second or third finger—don't put it on too heavily. Remember there should be a line of

Twenty-six

demarcation where the color of grease used for producing hollows and wrinkles end and the color of ground grease begins. Observe my picture (Figure 1)—it will show you how and where to paint the hol-



ALICE FLEMING

lows and wrinkles. Notice the hollow which I have painted, the outline of which runs from my ear to a point under my cheek bone, down to a point just above my jaw bone, then along my jaw bone to my ear. The surface so outlined should be evenly covered with the grease—not too thickly; grease so applied should look like a shadow, not a smear. This is true of all painted shadows.



ARTHUR CAMPBELL

To sink the eyes, paint shadows well into the cavity nearest the nose. Continue this shadow down each side of the nose to just above the nostrils and down along each side of the mouth to the jaw bone.

Shadow over temples. Leaving a small space above the eyebrows, paint a shadow on either side of the forehead. To hollow the neck, paint a shadow about an inch wide down the front of the neck from a point below a supposed double chin. The outline of the shadow on the side of the neck should run from below the ear under the jaw bone forward—to within an inch of the front shadow—then parallel the front shadow to the base of the neck—then up in front of the cord on



Figure 2

the side of the neck to starting point. Then shadow from the hair line to the base of the neck *back* of this cord. In completing the shadows suggested for the neck follow instructions given for shadowing the cheek.

High-light the hollows with Stein's Liner No. 15. Apply by

(Continued on page 38)

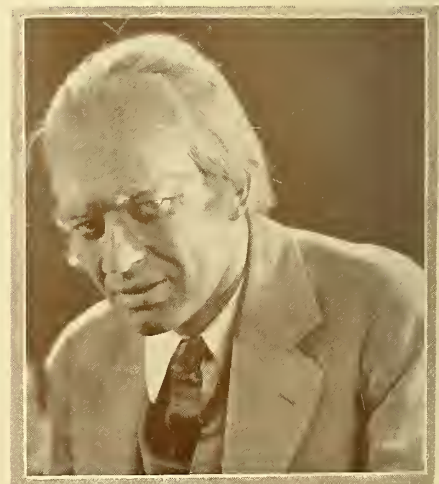


Figure 4

Movie Makers' PARADISE

With Carveth Wells, Explorer, In the Land of The Lapps And The Lemmings

Illustrated by Mr. Wells and Dr. Clyde Fisher of The American Museum of Natural History

By Ruth Hamilton Kerr



CINE SILHOUETTES IN THE LAND OF THE MIDNIGHT SUN

CARVETH WELLS, explorer who travels to the far ends of the earth in search of the unusual, has discovered something new again! He has found the movie maker's paradise where pictures can be taken all day and all night, and the ones taken at midnight are even better than those taken at noon. For in Lapland, the Land of the Midnight Sun, the light compares with the most powerful Kliegs, and the current is never turned off.

At the Explorers' Club where Mr. Wells makes his New York headquarters the trophy room is also used as a projection room for the motion pictures made by the members. Pre-views of these pictures, usually taken under the most unusual and startling circumstances by the renowned explorers who make up the club's roster, are always interesting. A private showing of the Carveth Wells Lapland film was no exception, and proved particularly so to the amateur movie maker.

"When I first started to lecture about my travels in search of the strange and unusual," said Mr. Wells, "I very rarely told about the ordinary tourist sights. But when I described fish that climb trees and other equally startling things I have seen, my audiences simply would not believe me, so I had to become a movie maker and obtain the proof of my veracity with movies I take myself.

"When Clyde Fisher and I made our expedition to Lapland," he continued, "we were perfectly amazed to find that we could keep on taking pictures all day and all night. Fortunately we had learned to change films in a bag, learning the touch system, you might say. And there were none of the usual disappointments that I have found in other latitudes, when we invariably ran into the most interesting sights long after sundown. As a matter of fact, the light at midday is almost too brilliant for good pictures. The rays from the midnight sun are almost horizontal, and shadows are intensified. We learned from experience that we could get a more diffused light at night, when it was less brilliant, and the timing was not so difficult to determine."

Two motion picture cameras were taken to Lapland, a large one and a small portable. Ten thousand feet of film were brought back to the United States, to be developed by the American Museum of Natural History. Of the original only 5,000 feet make up the film used by Mr. Wells in his lectures.

"Our best pictures were made with the little camera," said Mr. Wells. "For those made when we were camping with our Lapp hosts and had time to rig it up, the big machine was preferable, but for 'tie-up' pictures made when the boat was upset, when we found the snowy

owls, and when we ran into a vast horde of lemmings—all the 'action' shots in fact which make movies interesting—the little portable machine was invaluable. It is so light that it can be carried anywhere, and the only thing you must remember is not to 'panoram'."

As a permanent record of the nomad life of the Lapps, as they follow after their herds of reindeer, these Lapland pictures are now in the American Museum of Natural History. They are the first and only pictures of any kind made of these little people, as they believe in a strict Lutheran creed which interprets the Ten Commandments literally. The second commandment is no exception—"thou shalt not make any likeness of anything that is in heaven above, or that is in the earth beneath, or that is in the water under the earth"—it is followed to the letter. In order to obtain any pictures at all Mr. Wells had to petition the religious leaders, explaining that he wished to obtain records for a great museum in America. Permission was granted to travel through Lapland with one Lapp family, and take pictures of that one family only. It must be admitted that in many cases the camera was put in operation without their knowledge!

(Continued on page 43)



A LAPP CHILD AND HER LAPP DOG

Lights!

CAMERA!

Do you want to know how to make amateur motion picture dramas?

Do you want to participate in PHOTOPLAY MAGAZINE'S big \$2,000 prize contest?

PHOTOPLAY is the only national magazine with a special department of service for motion picture amateurs. Each month the foremost stars, directors and cameramen tell the professional — and correct — way to make pictures, to use your camera and to make-up. If you read The Amateur Movie Producer Department of PHOTOPLAY you have the benefit of the entire battery of Hollywood's film experts.

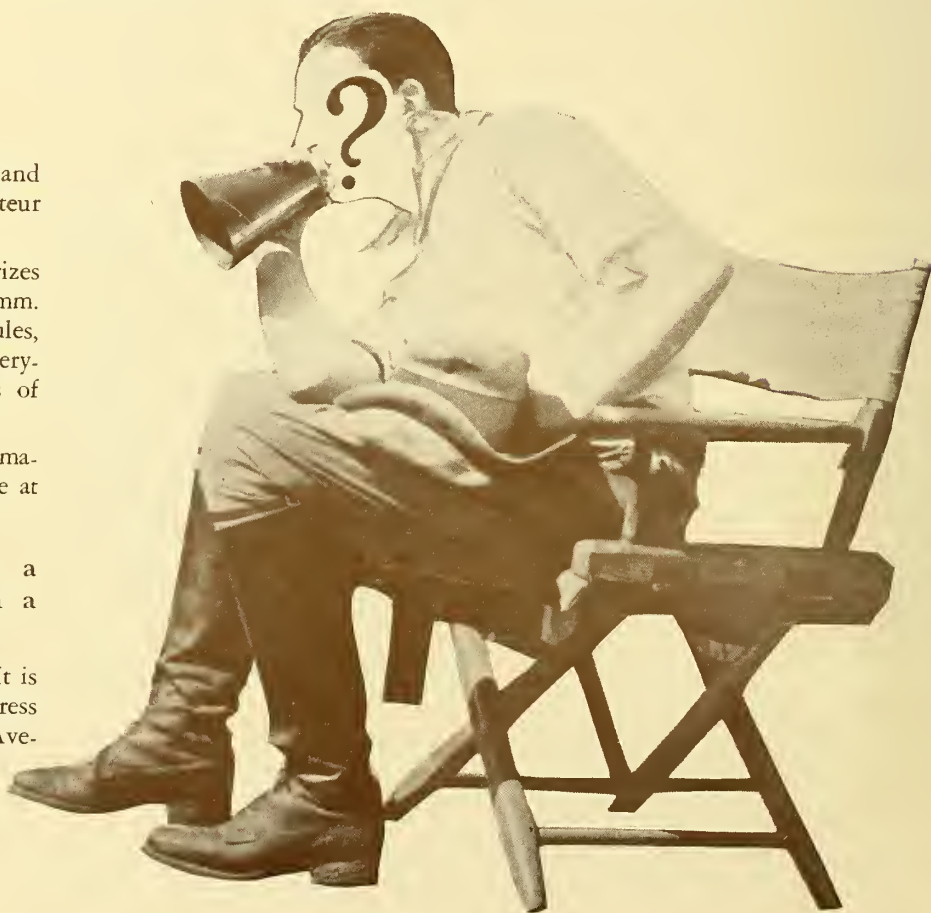
Do you want to win recognition and a substantial reward with your amateur films?

PHOTOPLAY is offering four prizes of \$500 for the best 36, 16 and 9 mm. films submitted according to its rules, which appear in the current issue. Everyone has an equal chance, regardless of the price of equipment.

Here is a chance for the movie amateur to achieve fame and a big prize at one and the same time.

PHOTOPLAY, too, offers a plan by which you can earn a camera and equipment free.

Get a copy of PHOTOPLAY. It is on the newsstands now. Or address PHOTOPLAY, 750 N. Michigan Avenue, Chicago, Ill.





Photograph By Herbert and Huesgen
ILLUSTRATING THE MAGIC WROUGHT BY TELEPHOTIC LENSES

Amateur TELEPHOTOGRAPHY

By R. Fawn Mitchell

TO every amateur photographer, there sooner or later comes a time when telephotography exercises its inevitable appeal. Amateur cinematographers find this fascinating branch of photography is irresistible. The following comments are written in an endeavor to

Both Teams

With a 1

Inch Lens



assist those who are entering this field.

Doubtless, our readers know just exactly what a telephoto lens is for, but a word of explanation may not be amiss. A telephoto lens is essentially a lens of longer focal length than the lens on the regular camera. The optical principle employed in its construction, however, is different, with the result that the lens is much more compact and lighter than the regular type of lens of the same focal length. For instance, a six-inch telephoto lens, which is usually the most powerful lens employed on any 16 mm. camera, weighs approximately one-half of what an ordinary six-inch anastigmat lens would weigh. There are certain other differences in these lenses which need not be dwelt upon here; suffice to say that the telephoto principle is ideal for the purpose for which these lenses are used. The longer the focal length of the lens, the larger the size image that it gives. The size of the image is proportional to the focal length of the lens. In other words, a six-inch lens will show only one-sixth as much as the regular lens, but this portion of the view will be magnified to fill the whole frame.

The selection of a telephoto lens depends primarily upon the purpose for which it is being used. If you wish to photograph distant mountains, you would not use the same lens that you would if you wanted to photograph your children from a comparatively short distance. Then again, if you are interested in wild

life and wish to photograph birds nesting, or something like that, you need a different lens than you would for photographing a football game. The telephoto lens is invaluable for taking pictures of inaccessible objects, or rather, we should say, for obtaining a large sized image of inaccessible objects. About the best way of deciding this matter is to draw up a table showing how much view is included by the different lenses at different distances. A table giving this information, for all of the various lenses generally employed on 16 mm. cameras, will be found on the next page.

A better idea of the difference in



*Just the
Play With
a 3 Inch*

the appearance of pictures taken with lenses of different focal lengths is shown in these pictures. It will be noticed that in this particular instance, the regular lens took in the

*Only the
Star With
a 3¾ Inch*



complete play, whereas the six-inch lens, at the other extreme, singled out one individual player.

Once the owner has decided on the best lens to get for his particular requirements, the thing is "How is one to get the very best results from it?"

There is one point to be cleared up at this stage. Many people ask what will photograph the greatest distance. The exposure and the clearness of the atmosphere determine the clearness of distant objects in the picture. Of course, the more powerful the lens used, the larger the image of the object and therefore the easier it is to recognize it.

It must be remembered that telephoto work is admittedly more dif-

ficult than regular work and it is imperative that everything be just right or the results are apt to be a little disappointing.

First of all, in photographing a distant object, there is more atmosphere between the lens and the object. It is obvious, therefore, that any smoke, mist, or dust will materially affect the clearness of the result. Our first rule, therefore, is that the air must be clear when photographing distant scenes.

For close-ups, that is, when getting a large image of a comparatively small object, this, of course, does not matter. Close-up work with a telephoto lens comes under the same rules as ordinary work and needs no special comment except the care necessary in focusing the lens. Owing to the greater focal length, the depth of field, or the points between which the lens is sharp, is very small. It is best to use a tape to measure the exact distance, or an accurate distance meter may be utilized to measure from the object to the film. The Bell & Howell Company has developed a very accurate device for this specific purpose known as the Filmo Focusing Microscope, which is designed expressly for amateur use.

Practically all the work done with a telephoto lens is in taking distant objects, so as to obtain an enlarged image of something more or less inaccessible. It then behooves us to give special attention to this phase of the question, especially as the work becomes more difficult as the



*A Real Closeup
With a 6
Inch Lens*

distance increases and the more powerful the lens employed.

It is hardly necessary to point out that, the larger the lens the greater the effect of moving it. A rigid tripod is the first essential and the most important.

We have previously mentioned the importance of attempting telephotog-

Lenses Focal Length	Distance From Camera (Feet)																										
	Plane	Angle	1	1 1/2	2	3	4	5	6	7	8	15	25	30	40	50	60	75	100	150	200	300	400	500	1000		
20 m/m	Horizontal	26°-4'	.49	.73	.98	1.5	2.0	2.4	2.9	3.4	3.9	7.3	12.2	14.7	19.5	24.4	29.3	36.7	48.9	73.3	97.8	146.7	195.6	244.5	489.		
	Vertical	19°-54'	.36	.54	.72	1.1	1.4	1.8	2.2	2.5	2.9	5.4	9.	10.9	14.5	18.1	21.7	27.1	36.2	54.3	72.4	108.6	144.8	181.	362.		
25 m/m	Horizontal	21°-22'	.39	.59	.78	1.2	1.6	2.0	2.3	2.7	3.1	5.9	9.7	11.7	15.6	19.5	23.5	29.3	39.1	58.7	78.2	117.3	156.5	195.6	391.2		
	Vertical	16°-9'	.29	.43	.58	.87	1.2	1.4	1.7	2.0	2.3	4.3	7.2	8.7	11.6	14.5	17.4	21.7	28.9	43.4	57.9	86.9	115.8	144.8	289.6		
35 m/m	Horizontal	15°-37'	.28	.42	.56	.84	1.1	1.4	1.7	1.9	2.2	4.2	6.9	8.4	11.2	13.9	16.8	20.9	27.9	41.9	55.8	83.8	111.7	139.7	279.4		
	Vertical	11°-41'	.21	.31	.41	.62	.83	1.0	1.2	1.4	1.6	3.1	5.1	6.2	8.3	10.3	12.4	15.5	20.7	31.	41.3	62.	82.7	103.4	206.8		
50 m/m	Horizontal	11°-4'	.19	.29	.39	.59	.78	.98	1.2	1.4	1.6	2.9	4.8	5.9	7.8	9.8	11.7	14.6	19.5	29.3	39.1	58.7	78.2	97.8	195.6		
	Vertical	8°-14'	.14	.22	.29	.43	.58	.72	.87	1.0	1.1	2.2	3.6	4.3	5.8	7.2	8.7	10.8	14.5	21.7	28.9	43.4	57.9	72.4	144.8		
3"	Horizontal	7°-20'	.13	.19	.26	.38	.51	.64	.77	.90	1.0	1.9	3.2	3.8	5.1	6.4	7.7	9.6	12.8	19.2	25.7	38.5	51.3	64.2	128.6		
	Vertical	5°-26'	.09	.14	.19	.28	.38	.47	.57	.66	.76	1.4	2.4	2.8	3.8	4.7	5.7	7.1	9.5	14.2	19.0	28.5	38.0	47.6	95.0		
3 3/4"	Horizontal	5°-52'	.10	.15	.21	.31	.41	.51	.62	.72	.82	1.5	2.6	3.1	4.1	5.1	6.2	7.7	10.3	15.4	20.5	30.8	41.1	51.4	102.7		
	Vertical	4°-21'	.07	.11	.15	.23	.30	.38	.46	.51	.61	1.1	1.9	2.3	3.0	3.8	4.6	5.7	7.6	11.4	15.2	22.8	30.4	38.0	76.0		
4"	Horizontal	5°-30'	.10	.14	.19	.29	.38	.48	.58	.67	.77	1.4	2.4	2.9	3.8	4.8	5.8	7.2	9.6	14.4	19.2	28.9	38.5	48.1	96.2		
	Vertical	4°-5'	.07	.11	.14	.21	.28	.36	.43	.50	.57	1.1	1.8	2.1	2.8	3.5	4.3	5.3	7.1	10.7	14.2	21.3	28.5	35.6	71.2		
6"	Horizontal	3°-40'	.06	.09	.13	.19	.26	.32	.38	.45	.51	.96	1.6	1.9	2.5	3.2	3.8	4.8	6.4	9.6	12.8	19.2	25.7	32.	64.1		
	Vertical	2°-43'	.05	.07	.09	.14	.19	.24	.28	.33	.38	.71	1.2	1.4	1.9	2.4	2.8	3.5	4.7	7.1	9.5	14.2	19.	23.7	47.5		

THIS TABLE SHOWS THE AMOUNT OF FIELD INCLUDED BY DIFFERENT FOCAL LENGTH LENSES

raphy of extreme distance only when the air is perfectly clear. The most striking difference between telephoto and regular photography is the peculiar luminosity of the air, which is also known as aerial haze. This peculiar effect is due to the scattering of the light rays by the minute particles of dust, smoke, moisture, normally, or rather usually, present in the atmosphere.

The effect is to decrease the normal contrast and produce a flat result. As a matter of fact one of the greatest problems in telephoto

work is to get sufficient contrast. If the light is directly behind the operator there are no shadows in the view and a flat picture is generally the result. This is even more true when the light is in front of the lens and incidentally the scattering effect is greatest at this position. It is, therefore, advised that the light be to the side whenever possible.

A lot of trouble can be caused on a very hot day by the conflicting currents of hot and cold air. If you have ever looked through a high power binocular or telescope you

know what this is like. It stands to reason that about the best time for telephoto work is after rain or in the early morning after a dew or frost. It so happens that the blue rays of light are affected most and the red rays the least. Therefore, if we use a filter which will absorb the blue rays we can eliminate this evil to a great extent if not entirely. Unfortunately, there is a limit to the color sensitivity of the film so that it is not permissible to use a very heavy filter as it would lengthen the exposure too much.

It is hardly necessary to mention that kind of telephoto

work is for open landscapes or distant scenes which call for less exposure than normal. However, if photographing a black object at a distance it is only obvious to give more exposure than for a white object.

Suppose you were photographing a scene with both the regular and the telephoto lens. The regular lens would require a certain exposure because the brightness of surrounding objects would materially affect the appearance of the picture. However, in using a telephoto lens, you would only take in a portion of the view and it is possible that the principal object might be in deep shade, thereby requiring more exposure to compensate. Conversely, if it happened to be extra well lighted, the exposure would have to be decreased. This is only a matter of common sense, but it is a point that is often overlooked.

A series of tests were conducted with a view of determining just how much allowance to make under various conditions. It was found that the exposure follows the general rule given for stopping the lens down one or two points for distant objects, depending on the distance, etc.

Another test was made to see how much forced development would help matters. It is a well-known fact that underexposure and forced development increase the contrast, but there is, of course, a limit to what can be done in this direction. By forcing the development it is possible to stop the lens down one point less than with normal development. The results are practically the same, though forced development gives a slightly better contrast.

There is, therefore, some little leeway on exposure possible, providing, of course, the developing station is able to recognize the subject. It might be a good idea to slightly underexpose telephoto pictures and ad-

(Continued on page 42)

Burton Holmes' SNAP-SHOTS of TRAVEL

Edited and Titled by

Burton Holmes

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PERILS of PANORAMING

By Dr. Kinema



PANORAMITIS has put a crimp in my disposition which will cramp my style for a month.

I was invited by an old friend, the other evening, to look at some films, and my eyes still feel like a couple of water blisters. My friend is a dear fellow, but he nearly killed me with a plague of panoramas. He had just returned from a pleasure journey. He had been out through the Canadian Rockies, thence down into Southern California, and had returned via the Grand Canyon. Just about the time he was leaving he had heard of amateur movies. On his way to the train he stopped off, and bought an amateur camera, and a wagonload of film.

He did not open the package until he reached Lake Louise. Arrived there, he broke out, and had all the symptoms of panoramitis. He developed the characteristics of a fireman. He used his camera on the same basis that a fireman would use a hose. He squirted at everything. The distant Selkirks, the nearby glaciers, and the Kicking Horse River were nothing in his young life. Neither was F. 16 nor a color filter. He gayly passed over all of these details. He simply sprayed the landscape generally without fear, favor or consideration of the results.

Of course, the over-exposure of the distant shots was nothing short of ghastly. They amounted to flickering gray smudges. He is a thrifty soul, this old friend of mine, and he had due regard to the price of 16 mm. film. So when he panoramed the entire three hundred and sixty degrees of the circle, which he frequently did, he was for doing it with the least possible consumption of film. He, therefore, stepped on the gas, and fairly flung you around the circle. If your eyes could stand it, your stomach probably could not. If your stomach could stand it then your eyes could not, and you had to shut them. That's what I did, and he nearly caught me at it. After a particularly awful case of panoraming on the high gear, he suddenly turned to me, and asked me frankly

Thirty-two



GIANT REDWOODS IN MARIPOSA PARK

They Invite Up And Down Panoraming But The Result Is Staggering

if I did not think it was wonderful that an amateur could go right out and take movies like this. Slowly opening my tired and aching eyes, in order not to appear to wake up too quickly, I answered that it certainly was. I did not add that the part which was wonderful was that any human being in full possession of his wits would venture to show such awful pictures. In a fit of temporary enthusiasm one might be led to take them; but to show them, and ask respectable people with sensitive eyes and dispositions to look at them, was criminal.

Why is it that some people do this sort of thing? This dear fellow really thought his film was good. He asked people in every night to see them, and they were compelled to sit through the whole dreadful business. There is no telling how many eyes and dispositions he has ruined. He is such a dear chap that no one has the nerve to tell him, "for Pete's sake," to hold his camera still for just an instant. One of our mutual friends who was present, and who is

to a certain extent "hard boiled" suggested pointedly that he liked to panoram, but it slid off his back like water off a duck's.

When he got down to the big trees in Mariposa and Sequoia Parks, he panoramed not only sideways but also up and down. Have you ever had to sit through this up and down panoram stuff? The redwood trees are half a mile high, more or less, and he wanted to show the fact. He panoramed all the way up, and then all the way down.

After one has worried his way through three reels of sidewise panoraming, and then has this up and down business flashed upon him, he just about loses control of nearly everything. The trees, on the way up, appear to be staggering and to be tipping backward. On the way down they appear to be staggering and about to tip over upon you. When you land you feel as though you had just stepped out of an airplane after doing your first barrel roll. It's not a thing to venture upon

(Continued on page 42)

Eastman Aids to Better Home Motion Pictures



THE Kodascope Rewind, geared to give quick action in the rewinding of 16 millimeter film, is a most valuable accessory for the home projection stand. It is heavily weighted to prevent tipping while in use, and a splicing block attached to the base board makes it indispensable to the proper editing and splicing of film.

Kodascope Rewind, complete with Splicing Block, Film Cement, and Water Bottle . . . \$7.00

TITLES add charm, maintain continuity, and sustain interest in the home movie. Many amateurs "make their own"; but for those who prefer to have them made, a complete titling service is maintained. Written on a special typewriter and appropriately bordered, Eastman-made 16 millimeter titles have all the charm and beauty of the professional title.



Title Service, 3 cents per word, minimum charge per title, 25 cents; minimum charge per order . . \$1.00

THE family film that will be of priceless value in the years to come should be stored for safe keeping, and a duplicate used for every day showing.

While it is fundamental in photography that an original is better than a duplicate, Ciné-Kodak duplicates so closely approach the original in quality that the expert is often deceived. You may have as many duplicates made of your films as you wish.

Duplicate Prints, 100-foot lengths . . . \$5.00

Duplicate Prints 50-foot lengths . . . \$3.50

At your dealer's

Eastman Kodak Company, Rochester, N. Y., *The Kodak City*

CLINIC ~ Edited by Dr. Kinema

A Real Thrill

A VERY good camera effect can be secured by taking the camera and placing it in an empty cigar box firmly and facing is up slightly above the horizontal position. Place it in the middle of the road and get out the family car. With four or five people in the car leaning out sideways, drive the car slowly over the camera, which has been previously started with the button locked down. When this is projected on the screen you have the effect of being run over by a car full of people. This may be applied to a railroad train as well, but you should be careful to see that the camera is fastened securely to the ties.

H. L. P.

Watch Your Projection!

I WAS engaged in finishing 800 feet of 16 mm. film for a showing before a thousand people who had paid one hundred dollars a plate for a dinner for the benefit of a home for the aged. After spending forty hours in picturing and editing I made a trial run the night before the banquet, and my film broke. I examined the film and projector for every possible cause of the break, but found everything apparently all right. After mending the film I started to run it again, and again it broke. Imagine my chagrin if this should happen at the public showing! To show how an apparently inconsequential defect can cause so much trouble, in re-winding the upper reel, I noticed that it did not work easily. Investigation

proved that the re-wind handle had been pressed too tightly against its carrying arm and the slight friction had upset the smooth running of the film. In a moment the handle was pulled away from the offending arm and the trial run was successful.

JULIUS I. NESSON.

New Effects

A N iris vignetter and a color filter have recently been placed on the market by the Goerz American Optical Company. The vignetter has been made adaptable to the Cine-Kodak, Model B. With this device the effect on the screen is that of a gradually opening or closing circle, and does away with the abrupt change from scene to scene. The color filter is made entirely of glass, the color being embodied in the glass itself and not in a piece of gelatine between two pieces of optical glass. It is a great help when photographing beach scenes and in long distance shots where there is usually much haze present in the atmosphere.

Clean Film

MOVIE film, in the course of being run through the projector many times, collects a great deal of dirt which seriously interferes, in time, with good projection. Take a piece of cotton flannel and, during re-winding, let the film run through the flannel held against both sides of the film with a firm but even pressure. Perform this operation three times and you will be surprised at the amount of dirt your film has collected.

Precaution At Sea

I FIND that at sea, if one leaves film in the camera for two or three days, especially in damp weather, it is likely to jam when the camera is put in use again. I make it a point of shooting out the remainder of any roll before going on board ship, and putting in a new one just before going ashore again.

GARDNER WELLS.



COMMANDER R. E. BYRD
Noted Arctic Explorer Shoots

Unusual Screen

A CREAM colored projection screen backed with a green material kills back reflection and eliminates wrinkles and black streaks on the projection surface so often seen in silver screens.

A. C. HAYDEN.

Telephoto for Travellers

THERE is no question but that a telephoto lens of some kind is of great value to every cine camera owner. The field of vision is cut down considerably, permitting the taking of large objects—on the film—at a great distance. The usefulness of a six-inch lens is unlimited, and close-ups may be made with it at a great distance. It is especially useful in photographing wild animals in their native haunts. As they cannot be approached, a long range lens is a necessity. With its aid, fairly close shots may be made without their even hearing the camera clicking.

KARL A. BARLEBEN, JR.,
In American Photography.



A BEAUTIFUL MODEL SET
Used By The Little Screen Players Of Boston

Professional Atmosphere

TELEPHOTO lenses, a complete line of Natural glass color filters and an iris vignetter, which will help the amateur to secure that professional touch in his movies, have just been announced by the Wollensak Optical Company of Rochester, New York.

These telephoto lenses are available in 3 inch, $3\frac{3}{4}$ inch, and 6 inch focus. Mounting is light in weight, compact and ready to fit Bell & Howell or De Vry cameras. The natural glass color filters, it is said, cannot deteriorate and crack in extreme climatic conditions. The filters are made so as to fit Bell & Howell, De Vry, Cine Kodak Model B, and other cameras. The iris vignetter is simple to operate, circles down entirely, and is supplied ready for use with Cine Kodak Model B,



EARL ROSSMAN
Now Exploring In Abbasynia

as well as Bell & Howell and De Vry cameras.

Speedy Lens

A NEW lens, the Plasmat, f.1.5, of wide angle, critical definition, extreme depth of focus, complete correction for all the colors of the spectrum, and forty-four per cent faster than the f.1.8 lens, has just been introduced on the market. It is a product of the eminent scientist, Doctor Rudolph, a name known throughout the photographic industry. In spite of the enormous aperture and speed, this lens is claimed to be the only anastigmat free from focal differences with the various stops.

Mr. Ralph R. Eno of New York City is making experiments with this new lens, and results will be reported in the near future. This lens is expected to solve the problem of photographing ordinary interiors without the aid of artificial light, something heretofore never attempted.

It is also possible to use a six-times filter when shooting in ordi-

nary daylight. The sole agent for the lens in this country is the Imported Camera Supply Company, New York, N. Y.

Educational Survey

ONE of the most comprehensive surveys in the field of visual education has recently been completed by the director of the educational department of the Pathe Company. As a result of this survey, it is reported that within another year the demand for specially produced educational pictures for use in schools and colleges will be increased six-fold. The survey required a 7,000-mile tour.

Those interested in the use of the motion picture in education will appreciate hearing of the recent action of the State Board of Education of Ohio, which makes it compulsory for every high school in the state to be equipped with motion picture projection equipment on September 1, 1927. There are 1,200 high schools in the state.

The field for the "true educational" movie is practically virgin, and one which presents unlimited opportunities to the cine amateur.

Educational Experiments

THE first nation-wide classroom experiments in visual education will be made this fall in four public schools in each of twelve cities of the United States, as the next step in the great Eastman educational film demonstration. Classroom scenarios have been written under the direction of practical teachers and leaders in education and psychology.

By September, 1927, at least 40 motion pictures for use in the fourth, fifth and sixth grades in the study of geography, elementary science and hygiene will be ready. These pictures will be shown regularly in four public school classrooms in each of the following cities: Newton, Mass.; New York City; Atlanta; Winston-Salem, N. C.; Detroit; Chicago; Kansas City; Lincoln, Neb.; Denver; Oakland; San Diego, and Rochester.

These experiments will continue for at least one year, and possibly two years. In all educational work, amateur standard safety film will be used to obviate all danger.

Some films have already been completed, and have been shown to educators at a conference held at Rochester recently under the direction of Dr. Thomas E. Finegan, educational director of the Eastman Kodak Company.

These experiments will be watched with interest by educators

throughout the country and the results will, no doubt, have great effect on the future of the motion picture as a visual aid.

Summer Interiors

A NEW lamp has just made its appearance on the market for movie makers, which is sponsored by a man who ought to know what's wanted and how to make it. Mr. Max Mayer has had 35 years of arc lamp and lighting experience to his credit and has spent the past 16 years in the development of lighting devices for professional studios. This new "SUPERLITE" Twin Arc Lamp has a very businesslike appearance and it is entirely automatic in operation. Turned on at the switch the lamp is claimed to operate continuously and steadily until the carbons are consumed. The mechanism is of the clutch feed type, with a positive grip that makes it suitable for alternating as well as direct current.

A very high efficiency is claimed for the light; which uses a special flame carbon of small diameter, and the low current rating enables its use on most house lighting currents. A 15 ampere fuse will supply the lamp without "blowing" out. It is also claimed that the lamp is so designed that the trimming is extremely simple and can be handled by anyone. The lamp is in every sense



MAX MAYER MAKES A SCREEN TEST

a professional lamp reduced in size and current to meet home current usage. One lamp is said to be sufficient for movies, and two lamps will cover a good sized setting in the average living room. The lamp is not limited to amateur use but is also designed to meet the lightweight high-power requirements of the professional commercial cinematographer.

CLOSEUPS *and* SWAPS

Astounding Progress

THE great increase in amateur motion picture photography in the year 1926 was the most striking development in the photographic industry, according to a statement issued recently by the Eastman Kodak Company. As there are few events of importance today, either private or public, which are not filmed, it is natural, however, that the consumption of amateur safety film should have more than doubled in 1926. The tourist use of the movie camera has increased so rapidly that a laboratory for the development of film was installed on an ocean liner for a world cruise, an experiment which may develop into a regular practice.

Professional cinematography has likewise seen striking developments. Panchromatic film, that film which is sensitive to reds and yellows as well as to the blues and violets, has come into more general use, and a new film for making duplicate negatives, where the original is of inestimable value, has been perfected. This all points towards an increasing picture consciousness of the public.

Little Theatre Movies

THE Bohemian Art Theatre, Long Beach, California, will soon begin work on a five reel "art film," based upon Andrejev's allegorical tragedy *The Life of Man*. Such films, which are planned to be produced from time to time, will supplement the regular work of the organization, vary their programs, and offer their patrons a wider variety of entertainment.

The possibilities of making pictures of great plays by competent and well organized amateur theatrical groups are so vast and so interesting that it will not be long before there are many other little theatres which will be branching out in this direction, and whose progress will be watched and helped with great interest by *Amateur Movie Makers*.

Thirty-six

Wanted: Maine Scenery

ALL amateur movie makers who have any 16 mm. films of Maine scenery are requested to get in touch with Harrie B. Coe, State of Maine Publicity Bureau, Longfellow Square, Portland, Maine. Mr. Coe, who is manager of the bureau, is interested in assembling five or six 16 mm. films of Maine scenery and tourist attractions, both summer and winter. Winter sports films are desired, as well as wild animal studies and films showing the lumbering industry in Maine. Mr. Coe would appreciate hearing from those of our readers who have any type of film made in Maine, and if they are willing he would like to have duplicates made.



BESSIE LOVE PRESSES THE BUTTON

Recognition and Reward

FIELD AND STREAM, a national magazine for hunters, fishermen and lovers of the great outdoors, wants more good fishing and hunting films, either on 16mm. or 35mm., to add to its motion picture library of wild life. For accepted films fifty cents a foot will be paid. Films of which there is only the original will be duplicated and returned. All amateurs who have films of the nature desired should send them to Field and Stream, 45 West 45th Street, New York City.

New Swaps

AMONG the swaps listed for May are the following:

INSTRUCTIONAL: "Pondosa Pine"—showing modern lumbering and logging operations and scenic views. Five reels—1241 feet—16 mm.

NAME: The Shevlin-Hixon Company.

ADDRESS: Bend, Oregon.

"Mining Lead." Three reels—1200 feet—16 mm.

NAME: R. E. Plumbe.

ADDRESS: 646 First National Bank Building, El Paso, Texas.

SCENIC: "Trout and Bass Fishing in Northern Canada." One reel—300 feet—16 mm.

"Winter Scenes in Northern Canada." One reel—300 feet—16 mm.

NAME: W. M. Folberth.

ADDRESS: 1274 W. 103rd, Cleveland, Ohio.

"An Automotive Outing." Two reels—800 feet—16 mm.

NAME: S. P. McMinn.

ADDRESS: 97 Horatio St., New York City.

MISCELLANEOUS: "Educational and Miscellaneous." One reel—400 feet—16 mm.

NAME: Charles Luthe, Jr.

ADDRESS: 3615 University Avenue, Des Moines, Iowa.

Amateur "Alice"

A NEW group of amateur movie makers, the Cinema Crafters, are organizing in Philadelphia. Under the guiding hand of Lewis Jacobs, an artist by profession, who became aware of the tremendous possibilities of the motion picture with the advent of The Cabinet of Doctor Caligari, this group intends to produce "Alice in Wonderland," and *Amateur Movie Makers* hopes to offer the scenario to its readers in an early issue.

First High School Club

THE first amateur high school movie club, so far as this department is aware, has been organized in Des Moines, Iowa. The

movement had its origin when the Players' Club, the honorary dramatic society of Roosevelt High School, took movies as part of their program in some recent school activities. The society has started camera work on a production that is adapted to school life and is complete in every detail.



YAEKO MIZATANI, The "MARY PICKFORD OF JAPAN"

Charles J. Luthe, Jr., camera man, says in his letter to the League: "We had our first meeting today and accomplished a great deal. The money menace was solved by the plan of renting features from the 16 mm. film libraries and raising the money by shows. Screen tests shall soon be under way and all members were put to work reading and absorbing the details so necessary to the success of a film production."

It is indeed a compliment to the great sport of amateur movie making when an honorary school society places its official sanction on the organization of a club for earnest and worthwhile film production.

Drama and the Church

A NEW organization, the Church and Drama Association, has been formed recently, with the Rev. George Reid Andrews as executive director and Doctor S. Parkes Cadman, President. Its aim is to build up support for the best plays and thereby make it more profitable to produce worthy than unworthy ones.

It is gratifying to think that there will be a closer alliance between the stage and screen and the church, which have so frequently been at odds with each other. It seems that

both should benefit by the work of such an organization.

Movies an Art?

EACH January a committee of the Faculty of Harvard University is to select the motion picture films of the preceeding twelve months which in its judgment deserve to be kept in the university archives.

This plan is certainly of real value. Films of outstanding historic events and figures are already being preserved for posterity in Washington and this latest news is a tacit recognition in conservative circles that this new art has won its place.

Jungle Life

HAZARDOUS life in the remote jungles in the interior of Siam has been translated into film and will soon be released to the public. The film was made by those two intrepid explorers, Major Merian Cooper and camera man, Ernest Schoedsack, who made that memorable picture "Grass," the story of the Persian tribes in their search for pasturage. A year and nine months was spent in the making of this film. It is to be released under the auspices of Paramount, with the title of "Chang."

Paging Crater Lake

HAVE any of our readers any 16 mm. film of Crater Lake, Oregon? Mr. H. G. Simpson, 117 East Colorado Street, Pasadena, California, would like to secure a loan of such film so that he might have it duplicated and complete a reel of travel pictures that he has made.

Evolution

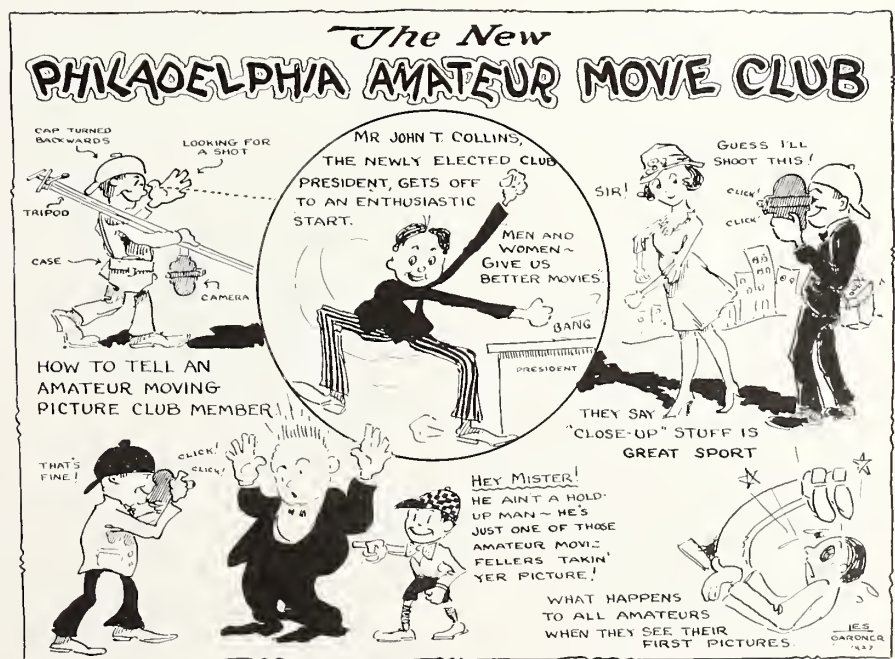
FROM the renting and showing of 35 mm. films in his home, Richard H. Litzenberger, with his associates, has organized the Paramount Motion Picture Club of Manheim, Pa. To quote from Mr. Litzenberger's letter:

"My next aim, after showing the pictures in my home, was to run a full seven reel feature in our local theatre. I got a group together who would be willing to buy a picture and help sell tickets. This was the beginning of our club. At the first meeting we enrolled nineteen members. In April, 1926, we rented a feature and a short comedy. From the proceeds we paid all expenses, besides making ten dollars clear profit.

"At present we have fifty-five members. The officers are: President; Vice-President of the Seniors (ages 11 to 20); Vice-President of the Juniors (ages below 11); Secretary and Treasurer of each department. Each member pays ten cents to enroll and five cents a week dues. The dues will now be used to buy raw film and make our own productions."

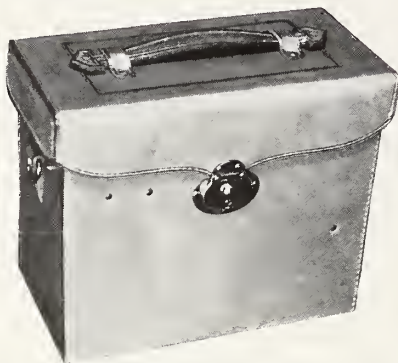
Lost

LEAGUE headquarters would like to know the present address of Mr. Thomas W. Rich, originally of Oxford, Georgia. The last address given was 266 N. E. 18th Street, Miami, Florida.



SOME "SHORT SUBJECTS" FROM THE QUAKER CITY

Cullen's Movie News!



Cullen's Special Filmo Camera Case

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of amateur moving picture ap-
paratus in the financial district.*

ELDERLY CHARACTER MAKEUPS

(Continued from page 26)

drawing this stick grease over your face and neck so as to outline each painted shadow. High-light the space between the eyebrows and the shadows painted above them—the bridge of the nose and the nostrils.

To paint wrinkles use a paper liner with Lockwood's No. 8-D Lining Grease applied to them. Observe my picture and paint wrinkles as I have painted them. Then gently pat each painted wrinkle with your little finger. This patting slightly blends these painted wrinkles into the ground grease, but it does not eliminate them. With Lockwood's Lining Grease No. 1 applied to a paper liner, paint a fine line on either side of each wrinkle in order to high-light them.

For this character the hands too must be made up. Use the same colors of grease used in making up the face when applying ground grease, hollows and high-lights to the hands.

Use Stein's powder No. 11 and pat—pat—pat same on the face, neck and hands. (Never rub powder on a grease make-up—always pat powder on and remove superfluous powder with a camel's hair baby brush.) In removing the ridge of powder which will have formed on the lips, draw your little finger—with towel over same—toward the inside of the mouth.

With Leichner's Carmine No. 3 sparingly applied to the third finger, make up the lips close to the inside of the mouth. With Lockwood's Liner No. 8-D or Stein's No. 7 applied to a paper liner, paint the eyebrows. For this type of elderly woman do not have the eyebrows ultra-modern in their outline. To make the eyebrows appear a trifle shaggy, put a tiny bit of Lockwood's Liner No. 1 on the tip of your finger and apply it by rubbing through the brows toward the nose. Apply a tiny bit of Lockwood's Liner No. 2 to your little finger: then with the eyes held partly open, rub this black grease through the lashes. Blend superfluous black grease near the lashes up onto the lid.

A wig, spectacles, lace cap, dress and fishu (Figure 2), completes this make-up.

For An Elderly Man

For this make-up use Lockwood's No. 25 for ground grease. In putting on this ground grease, apply only a little at a time—distributing it evenly over your face and neck. Wherever you wish a hollow or deep wrinkle to appear use Lockwood's

Lining Grease No. 8-D or Stein's Lining Grease No. 7. I suggest painting on the hollows with Stein's stick grease, but for the finer lines—which indicate wrinkles—use a paper liner with Lockwood's grease of this same color applied to same. Examine the picture (Figure 3) and you will see that on one side of the face the lines and hollows are not blended but appear just as I painted them, on the other side you will see these same lines blended into the ground grease. To blend the finer lines, pat same with one of your fingers. To blend the heavier lines, gently rub them until they look like deep shadows. With the picture as a guide paint wrinkles and hollows on your face.

If you desire to change the shape of the nose, use nose putty. Remove ground grease where the nose putty is to be placed. Fashion nose putty into desired shape and then apply to nose where ground grease has been removed. After putty has been applied to nose, model until it appears as desired. Then apply ground grease to the putty and blend it into the ground grease on the nose.

Fashion four pieces of white crepe hair to represent eyebrows and sideburns—place them on make-up table. Remove ground grease where you intend placing unmounted crepe hair eyebrows. Apply spirit gum where you have removed this ground grease. Then lay on this spirit gum the eyebrows you have fashioned. With a towel over your fingers press the crepe hair eyebrows, holding firmly until they are securely glued. Put on sideburns in the same manner. With a small scissors trim the crepe hair so applied until it looks natural.

Put on your wig. If you find that the forehead of the wig doesn't match your shade of ground grease, select a shade of grease that will match the wig. Then apply this grease to your forehead near the wig and blend this grease up on to the wig and down into your ground grease.

Apply Stein's No. 11 powder. Pat powder on with powder puff—never rub. In powdering this make-up don't powder the crepe hair eyebrows or sideburns—powder around this crepe hair. Then the face is complete (Figure 4.)

Make up your hands with the same color ground grease and powder that you used for making up your face.

To remove this make-up, gently pull the crepe hair off first, then remove the spirit gum with alcohol. Remove remaining make-up with cold cream.

(Continued from page 19)

entrance to a narrow valley, the Valley of a Thousand Falls. It was the streams in the flat, from those falls, that we were now fording. Here Stan was our camera victim. As he crossed a stream, the water reaching to the saddle, the swift current began to carry him downstream, and we had to panoram to keep him in the finder. But we panned slowly, having remembered not to set the camera too close, for we had anticipated such an emergency.



THROUGH A VEIL OF LEAVES

By the time we reached the entrance to the valley, we had recorded many a thrilling crossing. The human interest part of our little scenario was beginning to grow.

The trail at the entrance began the hardest part of our trip, for we had ahead of us a steady climb of many hundred feet to the next stretch, in a series of switchbacks.

The Valley of a Thousand Falls was indescribable. It actually seemed as if there were a thousand delicate ribbons of foamy white cascading down the precipitous slopes about us. In our excitement we ran out of film in the camera twice, even throwing caution to the winds about panoraming, which we would never have done under other circumstances.

As we climbed higher and higher we began to hear a faint rumble as of thunder in the distance. We looked inquiringly at Stan, but he paid no heed. The sound kept increasing as we went on. Then, as we made a turn in the trail, a dazzling sight greeted us. There, not five hundred yards away, was the most magnificent waterfall we had ever seen, Emperor Falls.

The water cascaded over a ledge for a short distance, and then, striking a projecting boulder, zoomed out and came down like a huge white wheel revolving. The noise was deafening, and the spray began to nip our faces as we approached with the camera, ready for action.

Stan, having by this time become fully used to being a martyr, silhouetted himself at the bottom of the foaming, cascading mass, while we set up our equipment. To the right, the spray obscured the valley below. We started shooting from this point and panned slowly (for we were quite close), to the left, bringing in Stan to give a scale for comparison of size.

It was thrilling work! The spray drenched us, which reminded us to wipe the lens, after every shot. Between tilting and panning my left hand became practically useless. I was happy that this time I remembered the rules on panning. We were very close, and there was no other way to get the entire falls. So I panned and tilted slowly and steadily, until I had shot the falls from every conceivable angle. For we were going to emulate the professional when we edited our film, saving only the best and discarding the rest.

It was getting late as we mounted our ponies for the remaining few miles of the climb. The air grew cooler as the trail led us along the edge of an enormous glacier. Here we stopped for a while, as Stan, now nearly exhausted by the strain of his responsibilities, trudged about the glacier, peering into crevasses, and doing such things as are usually done on glaciers.

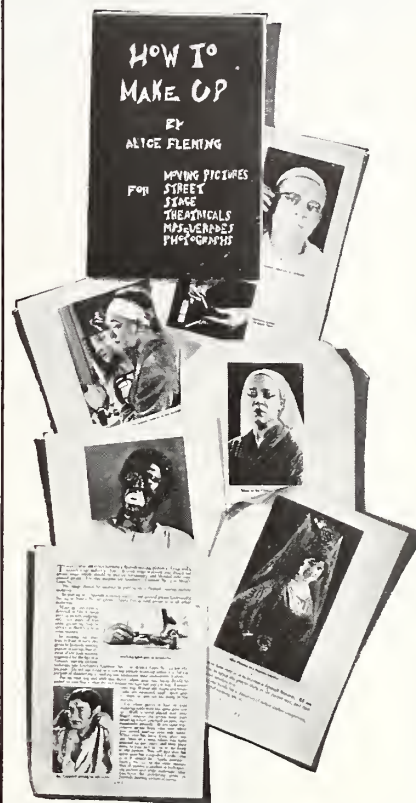
We were now nearing our goal. One more turn and we would be on the shores of Berg Lake, at the very foot of Mount Robson.

Then suddenly before us appeared snowy Robson, with the Alpen-glow on its cap. But with what a difference! As seen on the previous day, the mountain seemed a series of extended peaks, but now it was a beautiful pinkish white dome, overpowering in its nearness, compelling in its splendor.

We had one hundred feet of film left. All the knowledge that we possessed of movie work was brought to bear, for we were making the final shot of our film, the fade-out, without which no movie is complete, and as the camera spun out the last few feet of film, we looked toward the snowy hood, now partly in shadow, and realized what a great power had been put in our hands through a little movie machine.

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NEW BOOK—50 ILLUSTRATIONS
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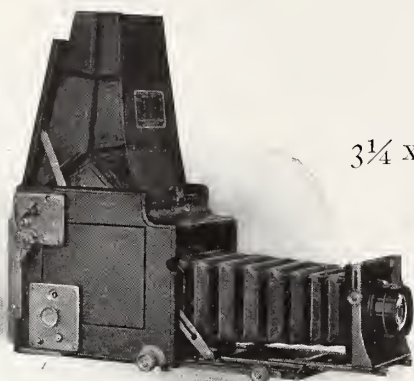
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A well known actor and actress posed for the illustrations.

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The picture-sized image seen in the hood simplifies arrangement and assures sharp focus.

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MEMBERSHIP	<input type="checkbox"/>	Founder	\$1000.00 in one payment, if paid on or before August 12, 1927. (No further dues.)	Indicate class of membership desired
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	<input type="checkbox"/>	Sustaining	\$50.00 annually.	
	<input type="checkbox"/>	Member	\$5.00 annually.	

It is understood that immediately upon my election I am to become entitled to all the privileges of the League. It is also understood that there are no duties or obligations connected with this membership other than those which I may voluntarily assume from time to time.

Name

Street..... City..... State.....

POKER FACES NEEDN'T WORRY

(Continued from page 10)

"As a matter of fact, my aunt wasn't—er—cute at all. Certainly not opulent." (Devastating would be the word nowadays; but opulent will have long since been called to the colors, by the Undraped Seventies.)

"But look at her!"

"I know, I know. She went cute on us that day. Never happened before—or after. Ah—See what's coming now. A specially interesting picture, as it was taken on the day of the great solar eclipse of 1925."

"Who is the made ancestor?"

"No ancestor at all. He's the Total Eclipse."

"Uh-huh!—I get you—My, my, my!—But great-grand-auntie was some hoary geyser! (Venerable cut-up, the nearest translation.) Lamp the heavy artillery she brings to bear on the Total Eclipse. Charm, charm, chunks of it!—But, oh, please, Auntie, a lighter touch. Soggy stuff, old skirt—rich, but soggy."

"I wish you wouldn't talk that way, dear. My aunt was of very sober deportment. Rather shy—almost tongue-tied in company."

"TONGUE-TIED?"

"Yes," — obstinately — "tongue tied! I have long since come to the conclusion that her deportment in this picture might be explicable on the assumption that she suffered from an inferiority complex. She did not wish posterity to know how mute she was and so set up the defense mechanism of volubility."

"Reassemble yourself, grandsire, and don't try to whitewash your relations for my benefit. You can't gyp me about that venerable skirt! She's a lively curve! (flirtatious stylish-stout)."

"Pipe the nervous ear-fobs!"

"Dangerous things, earrings."

"I should say yes. When that one towards us isn't spanking her left head-light for a goal it's shooting into her back trellis" (coiffure) "and generally raising hell." (A euphemism; what she will actually say is unprintable.)

"My child!!!" It jarred him, you see. "Ah!—If here isn't cousin Polly doing the Charleston. Lord, Lord! Now this takes me back!"

Seventeen pulls meditatively at her pipe and squints languidly at this highest expression of the Lethal Twenties.

"Well," she says monotonously, "well, anyway, auntie seems to be getting an almighty kick out of it."

"My aunt loathed the Charleston."

"Uh-huh, I see that."

"She did, really! I heard her say so on many an occasion."

"But look at her. She's got a seat at the ringside which she couldn't be induced to exchange for a seat in heaven. I stake no coin of mine that she doesn't break into the clog herself and hustle cousin Polly off the film! Watch her lungs take the air. A triple-lunger, posi-lutely!" (Haven't an idea what the last two remarks mean. If the reference to my lungs "taking the air" is the slang of the Undraped Seventies for bosom-heaving, then a triple-lunger may be one endowed with an exact fifty per cent increase in capacity for heaving. This conjecture, if correct, throws an interesting light on the state of the movie art in the Undraped Seventies. No less surprising than interesting—and let me add, disheartening. One would suppose that long before 1977, the Heaving Bosom, as a part of movie technique, would have completely gone out of date; as completely, for instance, as the common or garden variety has in our day. In fifty years hold not time enough to get rid of this atrocious aid to expression, how long will it be before the movies will shake themselves free of the four terrible C's: the close-up, the cut-back, the chase and the custard filling? It's all very discouraging. What's the use of the motion pictures, anyway? (No, I am not going to make an exception of even the Home Movies.) What's the good of them? Why take them at all? But, having taken them, why preserve them? And what's the use of keeping this magazine going? Why not turn back all the subscriptions and set fire to the files? Oh, gosh!

CINE EDUCATION FOR EDUCATORS

(Continued from page 11)

developments in motion pictures, such as the synchronizing of sound with motion pictures, colored movies, and stereoscopic effects.

11:40 A. M.—State, county and city centers of visual education. The Circuit vs. Call systems. Personnel and equipment of a standard university center. Mooted Questions: film rentals—recommendations and sale of equipment—disposition of profits—handling charges—entertainment films.

12:20 P. M.—The part of the museum and library in visual education.

1:20 P. M.—Amateur and professional uses of the movie camera.

2:00 P. M.—Practicum on visual education: Learning to thread the motion picture projector. Patching, editing, titling film. Giving lessons with films, slides, stereographs. Taking pictures with movie cameras.

Educational tours will be conducted to establishments concerned with visual aids: the Museum of Natural History, Field Museum, motion picture studios and laboratories, and the Department of Visual Education in the Chicago School System.

No sessions will be held evenings—except on Tuesday, when the famous film prepared for the National Board of Review, "Thirty Years of Motion Pictures," will be exhibited and explained by its assembler, Otto Nelson, of the National Cash Register Company.

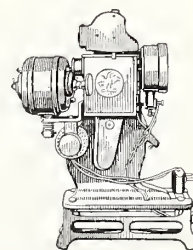
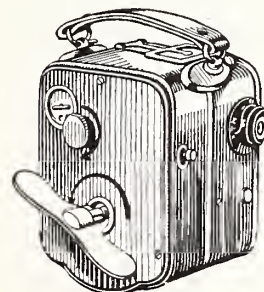


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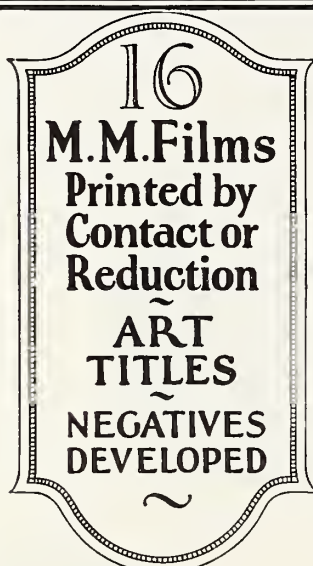
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AMATEUR TELEPHOTOGRAPHY

(Continued from page 30)

vise the finishing station accordingly, so as to help them get the best results.

One thing was established in these last tests, namely, that there is a limit to the amount of haze that a color filter will cut through. It might be all right to use a heavier filter, but the increase in exposure would be almost too much to render it feasible.

Now to summarize the most important points to watch in telephoto work:

1. The first essential is a firm, rigid tripod.
2. The atmosphere must be perfectly clear (for distant work).
3. Modify the normal exposure according to (a) The distance of the subject; (b) the kind of object (light or dark). As a general rule telephoto work necessitates using the lens one point less than normal.
4. A color filter will help cut through a certain amount of atmospheric haze.
5. Slight underexposure, especially with forced development, is preferable to overexposure, but don't overdo it.
6. It is essential to get the exposure correct even with the best conditions of atmosphere, in order to photograph at extreme distances.

PERILS OF PANORAMING

(Continued from page 32)

But all of this was nothing to my good old friend. He does not permit himself to be trammled by details. He simply went downtown, bought an outfit, glanced over the instruction booklet, looked up the time of year on a calendar, observed the time of day on his watch, consulted the exposure chart, and let her go Gallagher.

Some day it will dawn upon him that there are motion pictures, and motion pictures; that panoraming is wicked; that asking one's friends to look at over-exposed panorams is sinful; that under-exposure once in a while is refreshing; that a few really brilliant pictures standing absolutely still, without hitching, are better than reels of stuff that nearly put your eyes out trying to follow; and that people enjoy looking at one and dodge looking at the other. He is going to discover that people are going to require an inspection by the board of health of all of his films before they consent to view any of them.



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MOVIEMAKER'S PARADISE

(Continued from page 27)

"Tuolja told us one day with great excitement that the lemmings were coming. We hadn't the least idea what he was talking about, but we set out to investigate. The ground was moving—actually! Then we discovered that the lemmings, not the ground, were moving. There were literally millions of them—tiny animals only five inches long, with two sharp tusks and a stiff half-inch

five litters a summer and each litter contains from five to ten baby lemmings. This explains how a few hibernating lemmings that refuse to go on the great migration to the sea, can grow into millions in twenty years."

When the lemming start for the sea, nothing can stop them, according to Mr. Wells. They climb mountains, swim rivers, cross ravines, consuming every blade of grass, all the herbs and reindeer



AND A BABY LEMMING LOOKS LIKE THIS

tail. There were so many of them that they covered the ground for miles around. Then we became greatly excited too because Tuolja explained that lemmings are not a common thing, even in Lapland. They only appear at intervals of from twenty-five to thirty years, and the Lapps themselves believe that they come from heaven. A mysterious instinct seems to move them, because they remain only a short time before they make a pilgrimage towards the sea, where they all plunge in and are drowned. The Lapps explain that they are searching for the lost island of Atlantis."

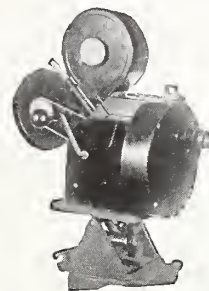
"This lemming had never had his picture taken before, and he was perfectly infuriated at my daring to do it. He reared up and leaped at my legs and tried to bite me with his miniature walrus tusks. Then I discovered that he had a wife and many children. Lemmings are much like human beings in one respect," remarked Mr. Wells. "Before marriage they are quite gentle, but after marriage they become ferocious, as this picture proves. The mother lemming does not believe in birth control. She bears from four to

moss in their path. In spite of their size they frighten away the reindeer and cows, for they do battle with the larger animals for the feeding grounds, and eventually the latter stampede before the hordes of lemmings. A lemming eats four times its own weight in food each day, and with such a voracious appetite multiplied by one million, no wonder there is not even a last straw left!

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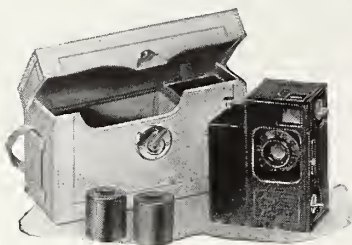
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FILMING WITH FLAHERTY

(Continued from page 8)

many. At present, the film is being shown at Jacques Copeau's Theatre Du Vieux Colombier, in Paris. Jean Tedesco, present director, has written Mr. Flaherty, "I wish to forward the expression of our deep admiration for your work and incomparable talent. I believe, personally, that you have struck the cinema problem on the right point and solved it. After Moana there is no possibility of denying the power of pure moving pictures without any resource to silly stories or theatrical tricks. We are all ready to support you in France."

In Germany, he has been told, the youngsters have taken the name Nanook for their own. To buy an ice cake covered with chocolate is to buy a "Nanook." To be very strong in overcoming your enemies is to do a "Nanook."

Having had no formal training in moving picture technique to handicap him with rules about plot and approach, Mr. Flaherty feels himself fortunate. He is free to putter about with his instrument, taking his spoiled films as proof of his unspoiled originality.

To say that Mr. Flaherty's method or estimate of pure moving pictures is the only foundation method from which the new art will spring, is to be a bit grandiose. He, himself, does not view it so. The synthetic movies of the present he feels are a degeneration, but that to use the camera as a means of merely reproducing life, is also not art.

When he lauds the movies as an ethnological instrument, one might shiver, until the subtlety and tenderness of theme treatment in Moana was remembered. When he utters in his soft, Celtic voice, "The camera is a super-eye, detecting nuances of feeling and motion, capturing rhythm like music," one senses immediately a knowledge of the possibilities of the camera which very few possess.

Five years ago, there was hardly an audience for the work he is likely to do soon. As a parting gesture he lifted an old copy of *Amateur Movie Makers* toward me, and remarked solemnly that it was the only movie magazine he cared to look at.

Perhaps a bit rashly, I promised Mr. Flaherty a blanket attendance of the Amateur Cinema League at his next production.

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IN this new department, designed to increase the fun and facility of making amateur motion picture plays, *AMATEUR MOVIE MAKERS* is abandoning all of the customary methods of photoplay reviewers. We will not be concerned with presenting a synopsis of the story. The important screen personalities to this department will not be the persons starred but the directors, cameramen and the technicians, the skill, and sometimes genius, of all of whom is the direct concern of the amateur who aspires to match, and, sometimes, may surpass, their achievements. Nor will we presume to select the "best" pictures of the month, although we shall probably find the most to discuss in those pictures which are deemed "advanced" by the most competent critics. However, there is so frequently a moment of inspiration in the most insipid films, that we will not close our columns in advance to the most banal of pot-boilers nor the cheapest "quickies," lest we miss something of intrinsic worth which the amateur might develop. And we will, indeed, be glad to receive suggestions and contributions for this department from the amateurs of the nation, whose multiple eye should discover much of value, which would otherwise be missed.

METROPOLIS UFA

Directed by.....Fritz Lang
Photographed by { ..Karl Freund
 { Gunther Rittan

IMMEDIATELY our decision to leave the argument to the critics saves us a great deal of space, as we are spared participation in the battle between Mr. H. G. Wells, who declares this latest Ufa production a mass of silly hokum inefficiently produced, and those critics who hail it as the greatest masterpiece to date. It will suffice for us that the film contains a number, an unusual number, of suggestions to the amateur producer.

THE QUICK START. Metropolis gets away to a flying start, a rare

virtue indeed in this day of limitless credits, explanatory titles, and what you wills. May amateurs go and do likewise.

REGISTERING THE MOOD. Being a film about a mechanistic city of the future, the mood of Metropolis is immediately established by a sequence of moving parts of various huge machines, each shot dissolving into the next by the technical method known as lap-dissolving. Whatever the mood of your film register it early and unmistakably.

MOVING TITLES. In a scene where the characters are in a descending elevator the accompanying title is also photographed in motion, as though it too were descending the shaft. This idea is susceptible to a hundred interesting variations.

USE OF MODELS. The picturization of the great metropolis of the future was made possible and an impression of immensity and bizareness gained with only the use of miniature settings. This is a familiar device in the studios, but seldom has it been done so effectively. The amateur might well consider the possibilities of this method, which in amateur production has been so well handled by the Little Screen Players of Boston, one of whose models is shown in this month's "Clinic." Recalling our school days it occurs to us that cooperation in this miniature construction might be secured from manual training or vocational departments of your local schools.

MULTIPLE EXPOSURES AND LAP DISSOLVES. This may be getting a bit technical for the average amateur, but for these types of film artistry Metropolis offers a broad education.



TELEVISION IN METROPOLIS

FLESH AND THE DEVIL METRO-GOLDWYN-MAYER

Directed by.....Clarence Brown
Photographed by...William Daniels

CINE SILHOUETTES. There isn't a nicer example of the possibilities of making movie silhouettes than in the duel scene in this beautifully photographed picture. An illustration of this effect was shown in the article on Cine Silhouettes by Walter D. Kerst in April *Amateur Movie Makers*. Try one of these scenes for variety and charm.

POTEMKIN ANKINO

Directed by.....S. M. Eisenstein

CUTTING. We regret that we cannot list the cutters of this picture for to their artistry, possibly inspired by the director, is owed much of the subtle effectiveness of this much discussed Russian film. The manner in which the various scenes are cut, one into the other, reveals new fields for the amateur to conquer with his own productions.

TEMPO. There is a cadence in the film (again the cutters might take part of the bow), which carries one along, up and down, in and out of the emotions of the story. It is the same quality which has won such praise for "The Big Parade."

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NOW IT CAN BE TOLD

(Continued from page 14)

the inside shots were the best of the entire production. Approximately six hundred dollars were thus spent in order that the heroine should not blush unseen beneath the chrome yellow of her movie complexion.

In the event that no such happy solution as an empty building, rent free, had appeared, it was planned to utilize an empty barn which would have had grave disadvantages owing to lack of heat, etc., this being a winter production filmed between February 1st and March 22nd.

The selection of a cast became a problem of increasing perplexity, Montclair is rich in beauty but it soon appeared that the eye of the camera has a different standard than the eye of a beholder. The selection of the dozen or so fashion models and the six or seven principals of the feature became too dangerous for the committee of the women's club to handle. The burden was therefore placed on shoulders topped by an inverted cap, and while lovely ladies twisted and turned and smiled before his critical eye, fond mothers besieged the various chairmen with demands that daughter be allowed to have a part in the production. It is interesting to note that with the exception of one or two models in the fashion show none of the club members attempted to secure one of the highly coveted parts, which is a proof of the pure altruism of the committee of sixty club women.

From the time the studio was swept, garnished, heated and opened up, to the actual completion of the picture about seven weeks had elapsed. The club women learned much about the inexplicable delays that torture the movie actor. Plans made with the most meticulous care were abandoned on account of the weather or on some less obvious pretext. Every one's patience was strained to the breaking point, but the reels were finally completed and shown at the time advertised, and although few in the audience had anything very complimentary to say of the production as a whole, the result netted an adequate profit and the club received a great deal of excellent publicity.

The defects which arose from the weakness of the main story, defects of lighting in exterior shots, lack of proper timing and inexpert cutting and titling were the subject of much adverse comment and were directed chiefly at the committee which had sinned only through omission and through a helpless ignorance of the

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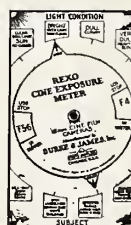
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technicalities of the motion picture. Should they attempt another production these flaws and incongruities would be largely overcome.

The Montclair club women have emerged from their venture into movieland with a new appreciation of the troubles of a producer and a recognition of the reason why millions are involved in the filming of a successful motion picture. Reviewing their production in retrospect there is a general feeling that more time and film could have been spent on the newsreel which was the outstanding hit of the entertainment. A thousand feet of fashion reel proved to be too long, the children's comedy could have been shortened and sweetened and the feature should have provided a contrasting note by advancing a serious theme with a real plot which would have served to lead the audience away from the manifest imperfections of the production and give them a thought to take home with them.

Judging from the interest displayed by the press and the public and by the large attendance, despite the merited criticism, we feel there is a field for amateur movies as a means of raising money. If the professionals would cooperate by making their old scripts available for amateurs many interesting productions could be made.

Provide the amateurs with some means by which they can obtain a reasonable story, adapted to motion picture use, and amateur studios will flourish in hundreds of communities.

THE CAMERA'S EYE IN CUBA

(Continued from page 13)

der which the peace terms were signed; ground where modern history was written.

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TRICK PICTURES

By Stephen L. Sturz

IN discussing the making of trick pictures by amateurs, we of course will not endeavor to reproduce tricks such as you see in standard productions, but there are many very simple ones that can be performed with any amateur movie camera that will in a great way help to make a picture more amusing and entertaining when viewed on the screen.

In this article, we will describe a few of these briefly. Any camera owner can elaborate upon the fundamental ideas given when wishing to illustrate his own stories.

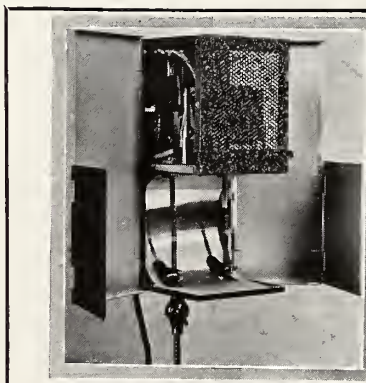
Take for example, the old reliable parlor trick of a magician removing things from father's old stove-pipe hat. To begin with, the camera must be mounted on a tripod. The person, playing the part of the magician holds the hat in his hand and makes several passes over it. At a given signal, the camera is stopped. The subject must not move but someone must bring him the various articles to be put into the hat and at a given signal the camera is against started and the magician proceeds with his trick of removing things from the hat. On the screen this will appear in continuity, first showing the empty hat and then the subject drawing things out of it.

Similar tricks can be performed with many objects, such as substituting live subjects for stationary ones. By using one's imagination, an endless number of tricks can be conceived and filmed. One can picture a baby toddling around, suddenly disappearing and leaving just a pair of shoes moving about in the place where the baby appeared. This is a very simple trick. The camera is set on a tripod, the baby prompted to run around as long as desired and then at a given signal, stop the camera, paying particular attention to

where the child stopped when the outfit ceased working. The baby is then taken out of the picture and its shoes are placed in the spot noted. These are moved one at a time and between each movement a few frames of the film are exposed. This trick likewise can be played with various objects, such as toys, lawn mowers or any other inanimate thing.

In like manner, a very amusing trick is to show many people emerging from underneath a large wooden box, one that looks as though it would not hold more than one person. Between each exposure another person goes under the box and an endless chain of people can be seen coming out of it. Then it is possible to have a person walking down the street and suddenly appear in some entirely different costume than what he first had on. The thing to watch in performing this particular trick, is that when the person stops walking and the camera stops clicking, someone must mark on the ground exactly where he last stood. After the costume is changed, the subject steps back to the very spot that he left and you proceed to operate the camera. It is very amusing to see a man walking down the street in ordinary clothes and all at once appear in evening clothes, a bathing suit or any other costume desired.

One could go on, giving an endless number of ideas but any camera owner is capable of producing his own individual tricks in movies, thus affording greater entertainment to the people who view them on the screen. The things to remember are that the camera must be mounted on a tripod and not moved during the taking of any of these pictures, also if possible, there should be no change in light between the scenes.



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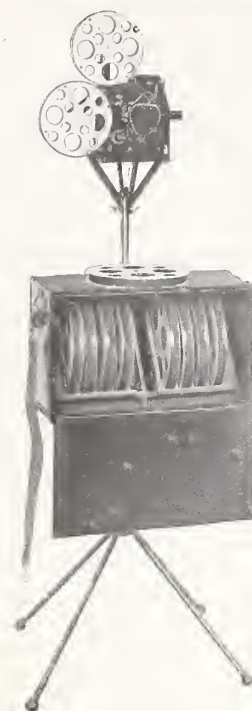
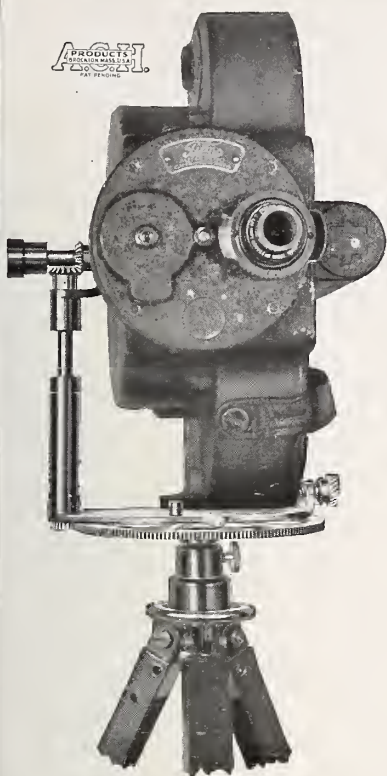
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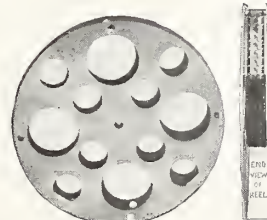
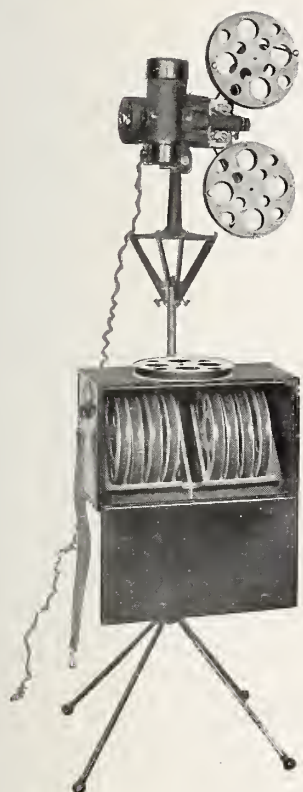
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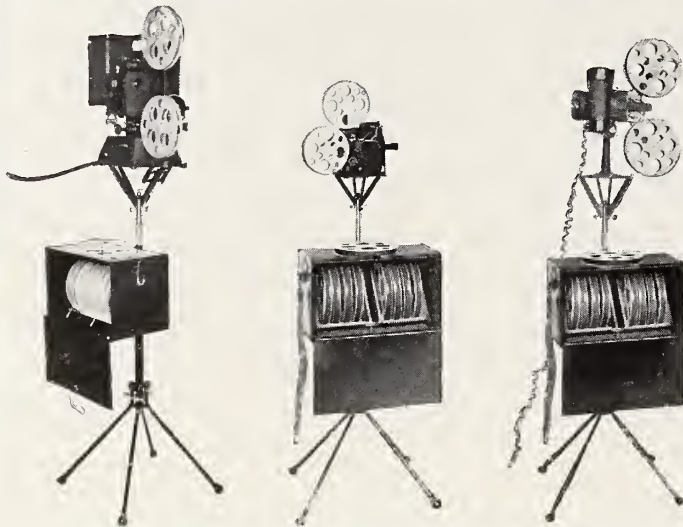
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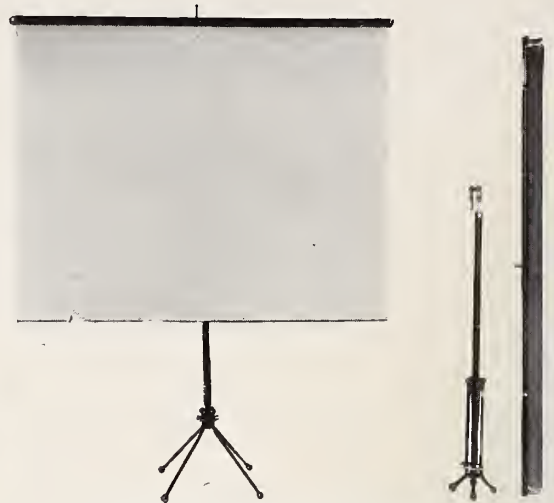


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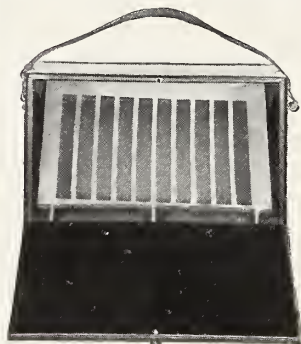
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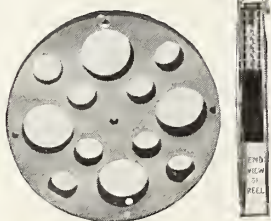
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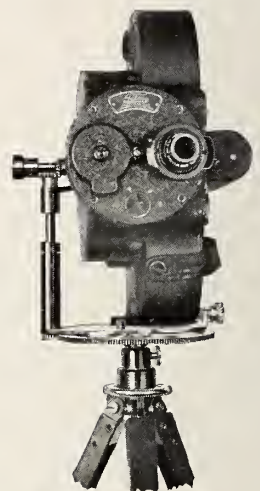
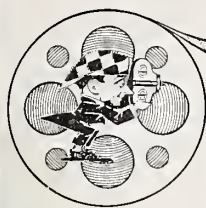


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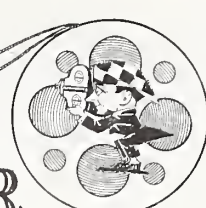


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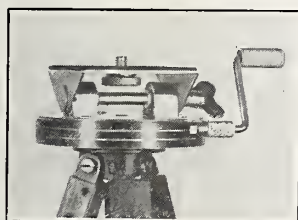
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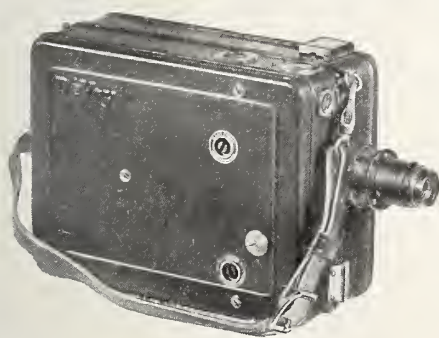
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THE JUNE COVER

This snow scene in an orange and palm grove depicted in the stylized manner of Jorge Palomino was not solely inspired by the desire to offer a cooling touch to our summer readers, for it records the actual phenomena observed by this editor while on a trip through Mexico. Whereupon we might remark that life is stranger than movies after all. In any event we feel that the jacket of this issue should compose well with a set which includes an electric fan and a mint julep.

ELTON SPENCE BOWMAN knows South Africa for he is a member of one of the pioneer gold mining families of Johannesburg.

KARL BROWN is one of the youngest but one of the most talented of the directors of the Paramount Famous Lasky Corporation, having won his way from the ranks of the cameramen.

WEARE HOLBROOK is a humorist whose contributions are frequently bright spots in the New York Herald Tribune magazine section and other newspapers and magazines.

CHARLES E. KEEVIL is an electric railway engineer of Chicago, whose hobby is amateur cinematography.

HARRY E. MAULE is the editor of Short Stories, Frontier and the West magazines of the Country Life Press, and is widely known in the magazine and newspaper field.

BOYD PHELPS is a radio enthusiast who is sharing this hobby with amateur motion picture making. He is a physicist, inventor and a radio technician.

LIEUTENANT N. G. RICKETTS is an officer of the United States Coast Guard, at present stationed on the U. S. S. Modoc, which was recently reported in the press as guarding ocean passenger lines in the Atlantic from the menace of icebergs.

P. W. WEST is an amateur enthusiast of New York City who divides his time between Wall Street and the cine camera.

AN OPPORTUNITY

Readers of *Amateur Movie Makers* are welcome to make practical production use of *Dangerous Ground*, which is completed in this issue, and which was generously furnished to this magazine by the Eastman Kodak Company, which purchased the rights from the author and has thus given them to all users of amateur cine cameras.

JUN-127

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MOVIE MAKERS

PUBLISHED BY THE AMATEUR CINEMA LEAGUE, INC.

"Heralding The Motion Picture Of Tomorrow"

Volume II

JUNE, 1927

Number 6

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JOHN BEARDSLEE CARRIGAN, Editor

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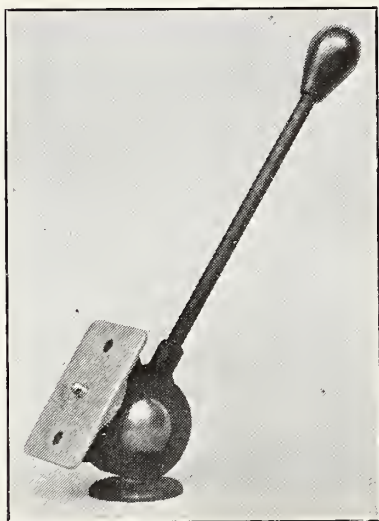
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SILLYMATTERGRAPHS

The difference between amateur films and modern flappers is that many of the films are under-exposed.

* * * *

I don't like these new fangled spring motor movie cameras because you can't pull any wise cracks about the guy who "turns a wicked crank."

* * * *

In Boston they don't call 'em "wise cracks," they call 'em "Intellectual Rifts."

* * * *

We can hardly call filming a sober occupation because so many films are half-shot.

* * * *

Might we say a finished picture is aristocratic because it is "titled"?

* * * *

The direct positive method for amateur films should produce a pleasant picture because you never get your subject in a negative attitude.

* * * *

A friend who was enthusiastically telling us about his new lighting outfit said he called it his 18th amendment because it was the 18th new "dooickey" he bought for his movie outfit. We told him that was a good name for it, because his subjects could get all lit up "without breaking the law."

* * * *

If Noah had had a movie camera he could have made some fine interior pictures after he made the Ark light on Mt. Ararat. It was not a Spotlight; it was a Flood Light.

* * * *

We recently leaned on the showcase in our favorite dealer's "hang-out" and broke the glass right in half;—but we told him he had no kick coming because we gave him a 50-50 break.

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SCENARIO
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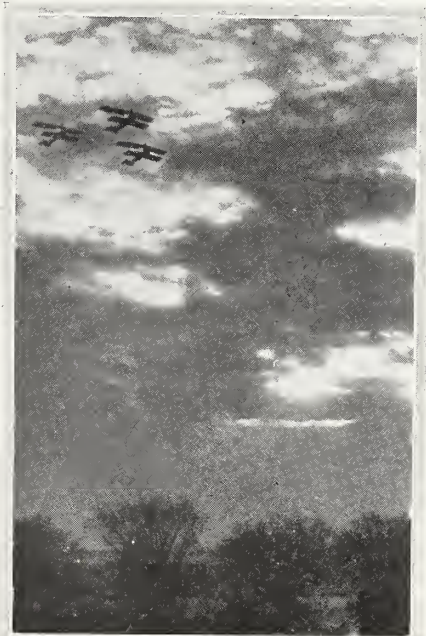
EDITORIALS

THE CRITICAL PERSON who edits the editorials that the editorial writer writes for this magazine has put a positive veto on the "build thee more stately mansions, O my soul" type of contributions that formerly appeared on this page. We submit under duress and produce this chop-suey sort of thing. Our inner urge runs to the Doctor Johnson kind of English and the John Erskine type of persuasiveness. We have protested — but to no purpose — that we can give as many polysyllabic and sophisticated reasons why any adventurous amateur motion picture maker should have a membership card in the Amateur Cinema League as we can short and pointed ones. We were outvoted.

WE AGREE WITH CARL Van Doren who says that criticism is impertinent. We would like to poll the readers of this magazine and we should be willing to bet our tripod against a half dozen film cans that the impertinence of the critical person is resented by not a few of them. We feel sure that our erstwhile spacious style had a large leisureliness about it, a sort of panoramic universality. But these are vain regrets. The critic reigns supreme.

A CHALLENGE HAS COME to produce the early spring robin who descended in Bryant Park equipped with a movie camera. Investigation disclosed that the robin had been devoured incontinently by a crass and inartistic cat. Or, maybe, it was one of the Library lions. The cat has been held on suspicion and the Mona Lisa smile of the left hand lion has been photographed with the robin's camera. Both film and tragedy are awaiting further development.

FILMING MUSIC IS UN-der rather general amateur experiment. Films have often been set to music but these new experiments are endeavoring to set music to films. A scenario is written that interprets, pictorially, the particular musical composition chosen. Both film and music are timed together. Some of the scenarios are in story form. Others try to give scenes and cinematographic effects in the mood of the music. The hazard is made that a new art form — it might be called, for want of a better term, a film opera — will result from these trials and that the motion pictures and the music will be integrated both in creation and in production. Two arts would be



JUNE BUGS

welded and neither would be subservient to the other. The effectiveness of this welding will occur to anyone who has seen the *Damnation of Faust* presented at the Paris Grand Opera where motion pictures are used with music.

AN EXPERIENCED AMATEUR is at work on a scenario of pure motion. He believes that rustling trees, running water,

whirlwinds, swiftly moving clouds, driving rain — difficult but not impossible to film — moving animals and birds, machinery in motion, vehicles under way and city crowds will present enough dramatic interest to make a narrative superfluous. From this type of camera adventuring will come the fullness of the eighth art.

THAT CRITICAL PERSON also warned us not to be sentimental or poetical. Robins, music, rustling trees, running water. These all verge on the danger line. Writing editorials is not our idea of making a living, anyway. We have a vocation to higher things. But our lesser self seems to be the most economically productive. It is highly probable that the stones that modern builders reject go into the concrete mixer that provides an underpinning for the Good Intentions highway.

THIS STRAIN, PLAINTIVE, not to say cynical, is persistent. It is undoubtedly the fault of June. June is a month for many things, for madness, for brides, for bugs, for being knee-deep in, for graduating, for filming. It is also the month for melancholy if you have had your paragraphs clipped and your periods pointedly pruned.

And — ah, we achieve the happy ending — speaking of marriage; whether you intend to get married this June or did it some Junes ago and whether you will regret it or not or have regretted it or not — after all, it's your own personal affair and we are a bachelor — the one distinctive, undated, crisp and swanky thing to do this June — the one thing that will place you in the vanguard of vogue and in the very central closeup of film fashion — is to

*Join The Amateur
Cinema League*



Campus at Old Dartmouth

The TRAVELING Campus

How American Universities Publicize with Motion Pictures

SINCE the college became aquatic with the Floating University, students have added a new song to their collegiate hymnology and "Where is my Wandering Alma Mater Tonight" has been set to the most advanced jazz music with an orchestration scored for tenor and baritone foghorns, ship's bells, amphibious saxophones and ukeleles. Now a new phenomenon has appeared and erstwhile staid and correct campuses have begun to wander over the land—not by ox-cart, Conestoga wagon, flat-cars or even converted army trucks, but by film.

Information collected by Herbert L. Connelly, Alumni Secretary of Wesleyan University, Middletown, Connecticut, for presentation at the annual convention of the Association of Alumni Secretaries held recently at the University of North Carolina, Chapel Hill, indicates that fifty-seven colleges of the United States are uniting graduate and campus by the use of motion pictures.

The extent to which the executives of collegiate alumni organizations are interested in film contacts with graduates is apparent from the fact that an entire evening session of their annual convention was devoted to a study of motion pictures as means of furthering alumni interest. The subject was presented by means of addresses and by showing films, both in 35 m.m. and in 16 m.m. widths. The Amateur Cinema League was represented by its managing director, Roy W. Winton.

In presenting the results of his investigation into the extent to which films are used in alumni work, Mr. Connelly said he had questioned 225 institutions and had received responses from 143. Of these 143 that answered the inquiry fifty-seven use motion pictures and eighty-six do not. But of the eighty-six non-users twenty are considering adopting this method of alumni approach.

Answers indicate that twenty-nine alumni bodies make use of 35 m.m. width and eighteen make use of 16 m.m. width. Some of these use both widths. Thirteen institutions report having more than 2500 feet each, of film available, eighteen have 2500 feet each, nine have 1000 feet each and five have 500 feet each. Upwards of 90,000 feet of collegiate motion picture alumni film are in use. Five

types of cameras are reported and at least five types of projectors.

The development of collegiate amateur cinematographers has been slow. Thirty-eight colleges report the employment of "professionals" to make the pictures. The alumni secretary and his assistants are camera men in eleven instances. Faculty members and students have pushed



ACTION—CAMERA!!
Undergraduate Life Is Graphically Depicted In
the Wesleyan Films

buttons or turned cranks seven times each. Titling and editing seems to be considered less hazardous. Twenty-two alumni secretaries or their assistants wield shears and title equipment as against eighteen professionals. Faculty members are more at home in this process of elimination and classification than students and are represented by nine titlers and editors while only four students aspire to this task. One institution indicates a remarkable instance of executive caution reporting that titling and editing is done by the "president," presumably the president of the college, unless the president of the alumni body is more enmeshed in details than one would ordinarily suspect.

In endeavoring to gauge the probable scope of alumni pictorial interest forty-nine secretaries have provided films of athletic events, forty-eight have presented campus scenes, thirty-five have filmed alumni reunions. This tallies closely with the popular sentimental concept of the "old boy" as concerned chiefly with

the athletic prowess of his school, secondly with the "dear old campus" and eager to get back to his kid days in an occasional alumni reunion. Thirty-three alumni bodies have capitalized the pulling power of faculty members, eight have filmed special university events and two have ventured to challenge alumni interest with pictures of alumni officers.

Amateur Movie Makers finds of especial interest the fact that sixteen alumni bodies have filmed scenarios. One of these was described in the February number of this magazine. Discussions at the annual convention indicate that this type of alumni film will increase in popularity and in numbers. Scenario writers are divided between faculty, students and alumni executives.

Typical films in the hands of alumni associations are *The Colgate Classic*, a photoplay based on life at Colgate; slow motion campus pictures of Duke University, designed for showing on a continuously moving daylight motion picture machine; a film showing college buildings and fraternity houses at Wesleyan University; a natural color film of scenes at Rutgers College. Columbia University has recently filmed a photoplay in its own studio.

Through a cooperative desire not to encroach upon the field of motion picture theatre owners the greater part of these alumni films have been shown without charge at alumni gatherings in the different cities where graduates of the college are to be found. Some secretaries report, however, that they have financed the cost of the pictures, either in whole or in part, by admittance charge showings at the college. These showings are especially popular where a scenario has been produced and by college students. Some films have been made from funds secured by a fractional percentage of the fee charged for alumni banquets. In general motion picture budgets are established as a regular part of the alumni secretary's available funds. In some instances athletic events have been filmed and the films have been sold to news reel services, the college retaining the negative.

The direct alumni purpose of the films is clear from the report that



A RUTGERS "LEG SHOW"

The Varsity Filmed In Training Warms the Heart and Opens the Wallet When Viewed By the Old Grads.

fifty-two colleges show these films at alumni meetings. Thirty-six use them for missionary work in secondary schools. Fifteen have secured regular moving picture theatrical presentation. Forty-eight secretaries are personally in charge of the distribution of films and two have arranged for distribution through professional sources.

Mr. Connelly's questionnaire also endeavored to get an indication of the results of these film efforts. Forty institutions report an enthusiastic reception by alumni while thirteen claim that the alumni are interested. As to the secretaries themselves, forty-five consider motion pictures worth the amount of time put on them in stirring up alumni interest. Eight are doubtful and two give a definite no to this question. No opposing voices made themselves heard at the convention to which over two hundred secretaries came.

Of the fifty-seven colleges reporting the use of alumni films five are colleges for women and the remainder either colleges for men or coeducational. They are: The University of Alabama, Allegheny College, Amherst College, Beloit College, Boston University, Polytechnic Institute of Brooklyn, Brown University, University of California, Carnegie Institute of Technology, Colgate University, Columbia University, Cornell University, Dartmouth College, Duke University, The College of Emporia, Grinnell College, Haverford College, Hobart College, Hood College, Howard University, Uni-

versity of Illinois, Iowa State College, University of Kansas, Lafayette College, Lehigh University, University of Maine, Marquette University, Massachusetts Institute of Technology, University of Missouri, Mount Holyoke College, University of Nebraska, University of Notre Dame, Ohio State University, Ohio Wesleyan University, Oregon Agricultural College, Pennsylvania State College, University of Pennsylvania, Pomona College, Princeton University, Radcliffe College, Rutgers College, Smith College, University of Toronto, Trinity College of Hartford, Conn., Tulane University, Union College, Vassar College, University of Vermont, Washington University, University of Virginia, Wesleyan University, Western Reserve University, Wittenberg College, College of Wooster, Worcester Polytechnic Institute, Yale University.

Mr. Winton, speaking for the Amateur Cinema League, urging the use of motion pictures in alumni work and offering the services of the League to American colleges, said,

"Until two or three years ago the motion picture as a visual appeal method was available only to organizers with comparatively large budgets. Within the last two or three years, however, this situation has changed, and it is now possible to secure cameras, projectors and films at a very low rate by making use of amateur equipment in 35 m.m., 16

m.m. and 9 m.m. widths, which is being distributed over the entire world. Information in the possession of the Amateur Cinema League indicates that close to 70,000 persons in the United States, alone, are engaged in this new activity."

Thus the campus mountain has actually come to the graduate Mahomet and another miracle of the movies is recorded. By this magic carpet the most venerable buildings, the most ancient oaks and sycamores and the most firmly embedded faculty members have become mobile. Alumni are actually kept in visual communication with the changing conditions and increasing needs of their schools. Prospective students can get first hand—or, at least, first eye—information about the college they are considering. The institutions themselves, by an exchange of films, may modestly herald their rival achievements. Eventually these films will find their way into the amateur libraries and the absurd conceptions of college life which are held by many Americans will give way to a realistic picture of what collegians are doing.

The discussion of the value of motion pictures in education still goes on. While it is going on, the use of motion pictures in making education popular is actually on the increase. It is doubtful if, in another five years, any first class college will be without its films for the purpose to which the alumni secretaries are now directing them. They tell the story in the most simple fashion and have the most general appeal.

BROADWAY Hails the AMATEURS

The Story of Stark Love—Saga of the Kentucky Hills

By Karl Brown

I HAVE heard "Stark Love" referred to as an experiment. Certainly, it is far from that. It is no more of an experiment than life itself.

When an author selects an unusual bit of life for the theme of his story, then proceeds to expand that theme through touches of stark realism, you do not call it an experiment. Rightfully, you might call the story different, and so is "Stark Love," yet any story properly told is nothing more than an effective portrait of a people.

In producing "Stark Love" for Paramount I sought only to present a vivid portrait of a people who never before had been adequately portrayed, either in story or in motion picture.

Once I had my theme it would have been a simple matter to have produced it in a studio with motion picture actors and actresses. My thought was, however, that if I followed the usual procedure I could not truthfully mirror the rugged life of the Southern Highlander. I wanted a picture that was different and I was firmly convinced that I must not adhere to set principles if I were to attain my aim.

Paramount granted me permission to go into the mountains of the South where a primitive people lives without contact with civilized communities. I went into the fastness of the mountains and lived with these people to whom a motion picture was something strange and unbelievable.

My first task was to win the confidence of these people. They are extremely wary for they fear intrusion by federal agents. Once they appreciated the purpose of my presence among them they became manageable and soon I found them interpreting before the camera the real life of the mountaineer.

In using amateurs in making "Stark Love" I think I achieved something which I could not have achieved had I used professionals. In this picture you see these primitive Americans as they really are, mentally as well as physically. You sense the characteristic working of the mountaineer mind. That is why "Stark Love" presents an effective portrait of these people, and is different.

"Stark Love" was a difficult picture to make. You must remember that, like amateurs in general, we had no studio facilities. We did not



JUST AN AMATEUR
Helen Mundy, Heroine of Stark Love

have property men, carpenters, electricians or other technicians at our beck and call. Once we were in the mountain region, remote from civilization, we remained there until the picture was completed. Obstacles would present themselves but we had to surmount these without recourse to the studio.

In the first place we eliminated the use of makeup in the production of the picture. This in itself was an important item. In eliminating the use of makeup we accentuated the ruggedness of the people we were portraying. We also simplified the process of production. You can imagine the task had it been necessary for us to makeup our characters each day. Here were a people to whom makeup was as strange as the motion picture itself.

We knew when we went into the mountains we would have certain interiors to make. Lighting is an important item in making such shots. A poorly lighted scene often ruins an otherwise good picture. To light these interiors we took with us a number of gas lights of the type D. W. Griffith used in his early days of motion picture production.

Because of the theme of "Stark Love" it was necessary for us to keep the mountaineers in ignorance of it. To accomplish this we did not film the story in sequence. Nor did these people ever see the finished picture.

(Continued on page 43)



WHERE MODERN METHODS ARE A MYTH
These Hillfolk Live Just As Did Their Colonial Forefathers

The ANCIENT MARINER As Amateur

By Lieutenant N. G. Ricketts, U. S. C. G.



TEN years ago the call of the sea got me and I gave up an irksome clerkship in a marine insurance office for some of the risks I wrote about. It was my good fortune to be able to enter the U. S. Coast Guard as a Cadet. There followed three years of study, broken only by summer practice cruises. These years of

preparation have been followed by seven on cruising cutters along our Atlantic Coast. I have visited time and again practically every port from Eastport to Key West. Last year the ship to which I was attached cruised from Havana to Halifax, from the Gulf to the Grand Banks.

Of course I have seen the shore and the ocean in every mood and condition. There have been nights of howling fury and nights of moonlight and glassy waters; nights of stars and nights of fog and snow. There have been clear calm dawns and dawns with leaden heavens; dawns of gold clouds and sunbursts and dawns of whitecaps and wind. The days have been varied also, ranging from the boiling heat of summer in Florida waters to the killing cold off Maine in the winter. They have been cloud blanketed, smoky, misty, foggy; snowy, rainy. Some have been boisterous and obscured by hail, sleet and haze, but many have been crystal clear. Then there have been vessels of every description; motorboats, liners, motor ships, naval vessels, rum runners, yachts, dories, bugeyes, sharpies and schooners. Some of these had to be boarded, some helped, some arrested, and some just passed in the night.

I first found out that life could be photographed about two years ago when I became navigator on the *Yamacraw* and was made custodian of the ship's camera. Much to my surprise I discovered that when I aimed this camera and pulled the trigger carefully and according to directions, as often as not I got pictures at the drug store when I called for my negatives and prints. When the druggist asked me to let him put some of the prints in his window I was still further surprised and commenced snapping



SUNSET AND SHADOW

The Sea and Ships Furnish the Set For This Amateur

in earnest and building up an album as time and opportunity offered. I wanted something that I could show to others which would explain my life to them and something that I could turn to when aged or disabled—turn to and live over with vividness the romance of the days gone by.

Quite soon I saw that my pictures were costing me more than I could afford. I tried printing my own and then developing. After I got the habit I found the work easy and interesting; also it effectually slashed my costs. A small local demand for my views sprang up among the men. Occasionally I could sell an especially good print with news interest to a news picture company.

Everything was going along fine until Headquarters sent an automatic narrow gauge moving picture camera to the ship as an addition to the photographic equipment. When I saw how easily it worked and what good movies it made I went (if I hadn't already gone) completely off



MENACE OF THE SHIP LANES

Many News Reels You Have Seen Of Beautiful But Deadly Icebergs Being Destroyed By Coast Guard Shells Were Taken By the Ancient Mariner

(Continued on page 45)

BACKWARD Movies

By Boyd Phelps

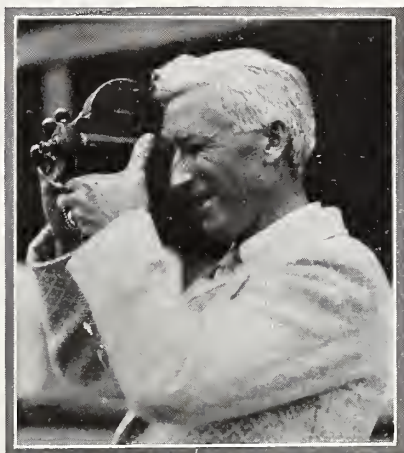
IT may not be commonly known, but reversed motion effects can be accomplished easily with the ordinary amateur camera without any extra equipment, dark room, or without interrupting the continuity of projection, as is the case when the projector is stopped and the same scene run backwards.

In order not to reverse "lefts and rights" rendering familiar scenes unrecognizable and printed signs unreadable, this simple procedure should be followed. Hold the camera upside down in making the exposure and when the film is received back from the finishing laboratory cut out this section and splice it back reversed end for end. The film should not to be turned over so, therefore, the emulsion is scraped in the splicing process as in ordinary editing. In projecting the emulsion side of the film is closest to the lens just the same as the rest of the film on the reel and the focus stays perfect.

While it is usually inconvenient to lie on one's back to use a reflecting finder on the bottom of the camera, it will be found easy to use the straight-away sight finder most common on all makes of movie cameras. In general, instead of steadying the camera against the chin or cheek it is held against the forehead and the fingers arranged conveniently, as easily determined by practice sighting with your particular make of camera.

With this simple explanation of the *modus operandi* a number of actions to photograph may suggest themselves. A locomotive may be shown chasing and sucking down black clouds out of the sky which is then left refreshingly clear. The illusion is somewhat more complete and amusing if the locomotive is photographed running backward in a zigzag course among many parallel tracks and belching out occasional black puffs which stay nearby. Or a person smoking may produce a similar amusing result. Do not follow the example of the author and smoke yourself sick trying to get enough volume of smoke out of a cigarette and find later that the background was not sufficiently dark to give much of an idea what it was all about.

One common stunt often shown on the professional screen consists of circular ripples on water under a diving board appearing to close in on their center out of which a swimmer rises feet first into the air, lands on the diving board and walks away. This can be improved upon by having the swimmer dressed in light



BACKWARDS OR FORWARDS
Gar Wood, Famous Motorboat Racer, Records His
Victories With the Cine Camera

flimsy clothes which blow in the breeze as do also his hair and necktie emphasizing their dryness as he walks onto the diving board *backwards* and executes a backward somersault. In this as well as most of these backwards stunts a much better effect is produced if the actor walks into or out of the picture backwards, for then the phenomenal actions catch the audience off their guard. Incidentally walking backwards is not done as easily as may be supposed, in a truly natural way without noticeable leg stiffness, backward bending, or the tendency to look behind as if being pursued, as the screen showing might indicate. Practice makes perfect, especially in accustoming the actor to the number of steps to bring him to his position, and where other objects are located about and behind him.

Everyday scenes often make the most amusing incidents when reversed, such as a familiar waterfall, airplanes landing, or busy traffic scenes, showing pedestrians dodging backwards narrowly escaping being run down by a car that has actually passed, but which appears to be uncon-

trollably backed up at a fast rate, with the driver not even looking that way! Two cameras may be bound together, one upside down, and exposures made with both so that in projection the action resumes normal direction with what would seem a violent jerk to the actors. Minature playlets can be worked out, or some of these ideas can be used in a story of a more serious nature to enable an otherwise impossible stunt to be easily done. Jimmy, the neighborhood clown, may be shown purchasing a banana from Tony the peddler and walking away eating it, only to find it has given him cramps in his stomach, whereupon, according to the upside down camera, he pulls the last piece of the banana out of his mouth and by putting it up to his mouth several times builds it up to its original length, replaces the peelings which jump from the sidewalk to his hands, and sells the banana back to the peddler and both feel happy again. A somewhat more disgusting or laughable effect, as the case may be, is produced by photographing a person by this process while eating a large meal. On the screen he appears to sit down in front of a lot of dirty dishes and first takes pieces of pie out of his mouth which all fit together on the plate in their right order, in fact the cuts between adjoining pieces are erased with the fork, followed by meat, potatoes, gravy, several kinds of vegetables, and soup, being taken out and placed in their right dishes until the audience wonders at not only the size of the actor's head but the filing system he uses to keep all these separate.

From the above suggestions a number of ideas should suggest themselves, if it is remembered that generally the simplest and commonest everyday actions look the funniest when reversed on the screen, and form an interesting diversion in an evening's program.

SAFETY FIRST A. P. H.

Said the Acetate of Cellulose
To the Nitrate in a huff,
"I like the fairness of your face,
But damn your powder puff."

BETTERING *Projection*

By Dr. Kinema

I HAVE made up my mind that projecting is lagging behind exposing. In several instances lately I have seen perfectly good pictures ruined by deficient projecting. The trouble is a poor lens, with the blurry focus that a poor lens always gives, insufficient light, a bad screen and trying to get too large a picture on the screen.

One of the films I went to see was made on a hunting trip last fall. There were wild life pictures of moose and deer that I have never seen equalled on the professional screen. This chap had made some perfectly splendid selections for his pictures, that is in composition, and he had used exactly the right stop, so that the shadows were beautiful in their detail and the highly lighted places were not over exposed. The picture taking, in other words, was very fine indeed. But when he projected them he spoiled everything. First of all he had one of those old lenses in his projector which came out in some of the early projectors. Then he had a lamp that was all blackened with age. On top of this he had a piece of wall board painted white for a screen, and in order to make a large picture so we all could see it, he went back far enough to fill completely the big Kodak screen. The result was a washed out blur.

I felt so keenly the wasted possibilities that I made advances to his wife and finally worked up an arrangement to allow me to project his films on my projector. I believed with my fresh, white lamp, pushed up to four good healthy amperes with my rheostat, with a modern lens in my projector, with a stand sixteen feet from the screen, and with a nice clean silver screen without wrinkles in it, I would be able to show things in these films that the owner never suspected he had.

We fixed it up and they came over to our house and we had a little amateur cinema dinner party. (They are becoming very fashionable lately, these amateur cinema parties). Inside of two minutes his wife was exclaiming, and before the first reel had been run off the whole party were wild with enthusiasm. My friend who took the pictures was literally dumbfounded. He had three wonderful films and he had never dreamed it. I heard his wife tell him he must go downtown the next

day and get fixed up on the projecting business.

I took some of my films over to a friend's house the other evening to add to several that others were to bring along for an evening's entertainment. Mine were some of my favorites in which I had made an effort to express my alleged artistic sense. In order to get the kind of a picture that I require it is unavoidable that the film should be



Photo By Boring Travel Service.
SHADOWS CALL FOR LIGHT

pretty dense. I like to take shadows and in order to bring them out, it takes lots of light. My friend does not appreciate the necessity for lots of light. He really does not seem to need it, because the pictures that he makes are almost always out in the open where the illumination is strong and very evenly distributed. He likes street scenes, for example, where everything is about a hundred feet distant, and evenly illuminated. On the other hand, mine are frequently of smaller scenes about forty feet distant, and a good share of the scene is in shadow, to contrast with the more highly lighted parts.

His reduced lighting power did not seriously affect his pictures. He would have done better with more light, but he did not seriously suffer from his moderate supply. When he hit my reels, however, the effect was anything but creditable to my abilities. Most of my favorite scenes were black patches in which not an atom of detail appeared. I confess I did a lot of squirming in my chair

while my reels were being screened, and I made the mental resolve never again to permit another to project my films. I would fetch along my own projector the way a man fetches along his own tooth brush when he goes visiting.

These same films of mine were shown a few days later at a club evening, where there was a long narrow hall and some hundred people present. I looked the ground over with no small misgiving, because I realized that our sixteen millimeter stuff was not built to show to a hall full of people, and a long narrow hall at that.

After studying the thing over I made up my mind to be criticised more for showing good, but small pictures, rather than poor but large ones. So I took along my small screen and set up my projector just sixteen feet from the screen. I used every bit of light I could command, and I took particular pains to see that my screen was cleaned.

When the audience assembled the room was filled and I wondered what those away back in the hall would have to say when they saw the size of the pictures. The last row of seats must have been considerably further back of the projector than the projector was back of the screen. I ran through seven reels that evening. My wife, who sat in the last row, just to be able to report accurately, said there was no criticism at all on the score of size. The titles were all easily read and the pictures gained from the distance rather the reverse. They were brilliantly illuminated, sparkled in fact, and all my favorite scenes came out beautifully. In fact, I had polished up my screen to such an extent, that some of the distant mountain scenes which I had agreed were too dark even with all the light I usually gave them at home, came out better than I had ever seen them. They were among my best pictures.

Certainly, a dense film does make a beautiful picture when you get the light back of it and also get a screen that will return a fair percentage of the light that impinges upon it.

Wherefore, I repeat, look into this projecting business. There's a lot in it.

Angles and ARCHES

*Notes on How to Catch the Spirit
of Old Europe in Your Film*

By P. W. West



THE SOUL OF FLORENCE
Is Expressed In This Striking Composition

MANY will be the movie cameras that are taken to Europe this year, and varied will be the films which return. But with forethought, travel pictures can be made truly artistic, interesting and far superior to the usual stereotyped, disconnected recording of each place visited.

The idea is not merely to expose hundreds of feet of film, but to seek to record the true atmosphere of a place in a few simple touches. Europe cries out with artistry, and beautiful effects can often be obtained by using her old arches, gateways, trees and bridges as frames for your pictures. The Coliseum at Rome is nothing but stone pile in a strong-light panoram, but by pointing the camera through one of the many arches, with their lines and shadows, it becomes a thing of rare charm. The Romans, since time forgotten, have felt the beauty of the arch and the column, and nothing can better describe the eternal city through its various ages than some striking shots using these two means with care.

It is usually advisable to have some human interest in the various locations to create movement and also to indicate the relative size of what is being pictured, but the interest should be some native son or outstanding type and never a band of tourists. Nothing becomes more leaden or grotesque than a finished print with tourists stamped all over it. Of course, they will be around, but a little care will eliminate most of them.

Pictures of building after building or street after street soon become monotonous, and it is important to remember that often the true spirit of a place is not conveyed in covering broad distances. A quaintly dressed youngster in a doorway will often reveal more true atmosphere than several pages of a guide book. Endless tilts and panorams of Notre Dame in Paris will not stir half the attention to be won by a few outstanding details of its carved figures and gargoyles.

It is quite necessary now and then to photograph famous spots. We have all seen pictures of the Eifel Tower, Westminster, Granada and endless others, but if one can work out new camera angles, or out of the ordinary effects on these familiar subjects, he has brought untold interest to his movies.

A travelogue can be tremendously helped by humorous touches. Picturing animals seldom fails to get the desired effect. Every visitor to Florence, for instance, has seen the donkeys with their queer carts and the house cats without number. It is surprising what antics they offer the alert camera.

A very serviceable and worthwhile addition to travel pictures is the introduction, once in a while, of a bit of poetry or quotation from a well-known author, appropriate to what is being photographed. Many who have travelled through Italy come under the spell of Robert Browning, and often lines from his poems as titles mean much to the resulting movies.

It is well to prepare a scenario before starting on a long trip. Then a definite idea can be followed carefully. What an interesting reel can be made of children of various lands, or a study of conveyances from the little donkey cart to the wild taxis of Paris, or some outstanding note of each country visited.



A FRAME FOR THE ALPS
Scene From a Cine Silhouette of Switzerland

HEIRS to the FLATHEAD

A Wild West Trip with A Wild West Plot

By Harry E. Maule

WHEN the idea for making a motion picture story as a photographic memorandum of our Western horseback trip first came to mind it was repelled with a certain degree of firmness because the writer had made these pack-train trips before and knew how strenuous they are and how difficult it is to work in any time for other activities. It would even be difficult enough to carry the camera during the day's riding where it would be handy for a few feet of scenery or human action. However, once in mind, the idea could not be downed and I knew I was lost when I made the mistake of mentioning it to some of the rest of the crowd. They all agreed with glee. Now I wouldn't trade my four reels of "The Heirs to the Flathead" for any other possession and, indeed, several other members of the party are having prints made for their own use and for preservation as a record of a fascinating experience.

To understand the background of our enterprise it may be well to state that in our party were nine "dudes" and four guides—thirteen in all. The "dudes" were made up as follows: two grown men and their wives, two boys nineteen years old, and three girls approximately twenty, seventeen and fourteen. We all started from our homes on Long Island and made the journey by rail to Belton, Montana, where we went for a month's camping and fishing with a pack outfit into the Flathead and Sun River National Forests, which are in the heart of the high Rockies in the magnificent country just south of Glacier National Park. Our guides consisted of the head guide, Frank Higgins, a horse wrangler, a general utility man and a cook. Inasmuch as most of us had been on similar trips with these same guides



BRING ON YOUR VILLAIN
The Mountain Waif Confidently Awaits the Worst

before, we all view them as good friends. Consequently any motion pictures to be taken would include them in prominent parts.

On leaving the railroad we traveled some sixty miles by automobile to the end of the Government supply road into the Flathead National Forest. There our guides had our outfit assembled, saddle horses, pack horses and groceries. We had left our store clothes at the hotel in Belton and went into the mountains in the clothes we would wear for the next month, saving, of course, the necessary changes which had to be washed along the trail. Thereafter, our traveling was done by horseback on narrow forest service trails, for there are no roads of any description in that country. For the next month the only human beings we saw, outside our own party, were a few forest rangers. All our duffel, groceries, personal belongings and tents, were carried by the pack horses. Our method was to ride all day for two or three days until we struck some particularly beautiful spot and then stop over for a couple of days to rest, fish and enjoy the scenery. We put up tents only when it rained.

Thus, the poor nit-wit who couldn't resist the idea of making a motion picture story of this trip, got the bunch together going out on the Oriental Limited, and told them the general outline of the plot. Naturally the scheme was of twofold purpose—to have the fun of acting and directing a motion picture story and at the same time to make a day-by-day photographic record of our trip. The first problem, of course, was a tough one in scenario writing because we had thirteen people (counting the guides), all of whom we naturally wanted to appear in the story with equal prominence. Moreover, knowing the kind of a trip we were going on I realized the difficulty of making any pictures, any time. I especially realized the problem of carrying the motion picture camera on my saddle, because in climbing those mountain trails added weight for man or beast is a torture, particularly for the man



IF THERE'S "GOLD IN THEM MOUNTAINS" THEY'LL FIND IT

BUILDING *A Sixteen M.M.* PRINTER

By Charles E. Keevil

AMONG the many users of 16 mm. film there must be quite a number, like the author, who would like to perform all operations from the taking of the picture to the showing of the finished film. This article is intended to point the way to home finishing of 16 mm. movie film and describe the construction of a simple printing machine which anyone who is handy with tools can make with very little difficulty or outlay of capital.

In this connection it may be said that this machine makes a print (or positive) for the projector by contact printing from a negative instead of chemically reversing the negative into a positive as is the usual practice with 16 mm. film. By this method any number of prints of

equal quality can be made from one negative, and small errors in exposure can be corrected in the printing process.

For developing this film after exposure, some sort of developing rack will be necessary. This can be made of two strips of wood fastened together at the middle to form a cross and with $\frac{3}{4}$ " lengths of $\frac{1}{8}$ " dowel pins set in holes drilled in each leg of the cross about $\frac{3}{8}$ " apart. On this rack the film can be wound, starting at the center of the frame, around the pegs in a four-cornered spiral. The emulsion side must be on the outside to avoid damage where the film comes in contact with the pegs. With this rack three square trays will be required for developer, hypo, and washing. These

should not be larger than necessary so as to use the minimum amount of solution to cover the film.

Another type of rack can be made by soldering ribbon antenna wire into hack saw cuts made in a cross of $\frac{1}{4}$ " square brass rods, so as to form a spiral with about $\frac{1}{8}$ " between turns. This should be given a couple of coats of acid-proof enamel which is sold by all photographic supply stores for painting trays. The author uses a rack of this type, 10 inches in diameter, which holds 50 ft. of film and requires only one-half gallon of developer to cover it completely. Enameled pans from the 5 and 10-cent store make ideal trays for this type of rack.

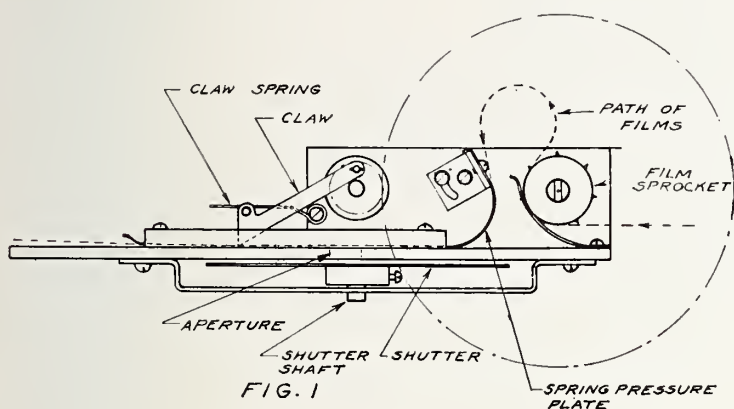


FIG. 1

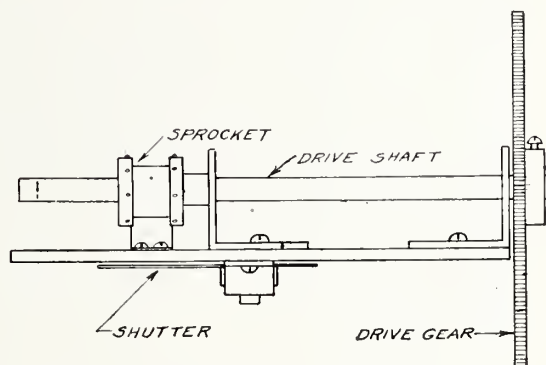


FIG. 3

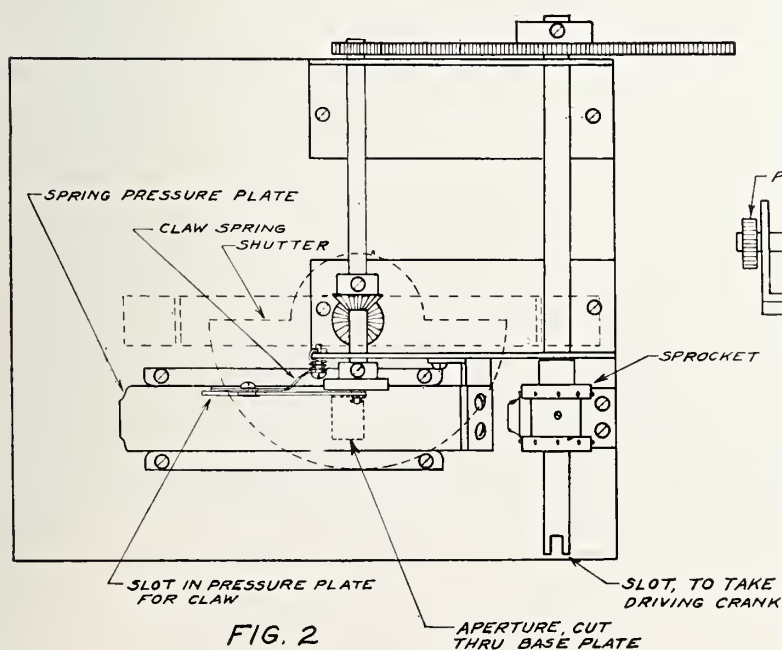


FIG. 2

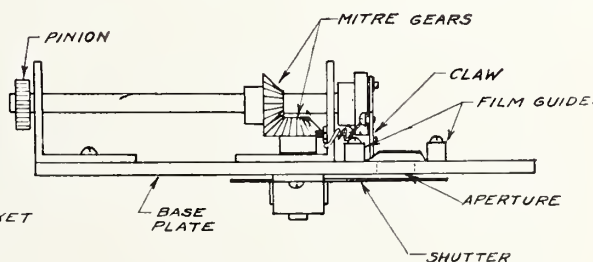


FIG. 4

PRINTER
FOR 16 MM MOVIE FILM

C. E. KEEVIL

WORKING DRAWINGS FOR THE PRINTING MACHINE

Any of the standard motion picture developer formulas can be used, although the author has found the glycin formula, given by Carl Louis Gregory in his book "Motion Picture Photography," to be very good for both the negative and positive. It is given here:

Glycin	2 oz.
Sodium Sulphite.....	5 oz.
Potassium Carbonate....	10 oz.
Water	1 gal.

If mixed with distilled or boiled water and kept in closed jars when not in use, the developer will keep for months. The beginner might well develop 4 or 5 inches off the end of his roll of film, noting the time required before attempting to develop the whole roll. After development, the film is washed and fixed the same as any still picture, after which it should be washed again to remove the hypo. It should then be wound on a drying rack which can be a square frame made up of four strips of wood about 3 ft. long. To transfer the film from the developing rack, loosen the ends and turn upside down in the washing water, then attach one end to the drying rack with a thumb tack and wind by revolving the rack. As the film runs out of the water onto the rack, it should be passed through a wad of wet cotton, to wipe off all particles of dirt or emulsion which is usually in the wash water. If this isn't done, all the specks of dirt will show up very plainly when magnified on the screen. When the film starts to dry it should be loosened on the rack as film shrinks in drying and will pull out of shape if left tight.

When the negative is dry and the back cleaned of all water marks, it is ready to print. For this a practical machine is one which will move the negative and an unexposed film in contact past a light, one picture at a time, the light being cut off while the film is being moved down. Such a machine can be built from easily obtained parts at a small cost and with only a few hand tools.

A side view of this printing machine is shown in Fig. 1 and the top view in Fig. 2. The frame is a piece of $\frac{1}{8}$ " thick brass with two 1"x1"x1/16" brass angles fastened to it with machine screws. No dimensions will be given as they will vary with different gears used, which in turn will depend upon the film sprocket. This sprocket should be bought from one of the companies

making 16 mm. projectors, and, if it is an eight picture sprocket, the ratio of the drive gear and pinion will have to be 8 to 1. In other words, the claw pulls the film down one picture for every revolution of the pinion shaft so the gear ratio must be such that the claw will pass the film as fast as the sprocket feeds it. In addition to the main gear and pinion, two mitre gears will be needed to drive the revolving shutter. All these gears can be obtained from makers of small gears or even from some large hardware stores.

The claw is the heart of this printer, so it will be described in some detail. It is what is known as a slip claw and is merely a piece of brass shaped as shown in Fig. 1, driven by a crank and held against the film by the claw spring which bears on a short machine screw in the claw. The lower end of the claw slides back and forth in a slot in the spring pressure plate, this slot being over the line of sprocket holes in the film. The claw when moving to the left drops into the film perforations and moves the film, but in the reverse direction it slides back without moving the films, as they are held firmly under the spring pressure plate. For best operation, the front face of the claw should be at right angles to the base plate as shown, and the claw spring should bear against the claw only hard enough to hold the claw in place when the claw crank rotates. The radius of this crank should be a little less than the height of one picture on the film so that the claw will travel more than one but less than two picture heights; $\frac{1}{4}$ " is very satisfactory for this dimension.

The rest of the printer can be easily understood by reference to the drawings. The spring pressure plate is made of spring brass or bronze and supported by an L shaped piece of brass fastened to the frame by two machine screws, one of which is in a slot to permit adjustment of the pressure plate pressure. The aperture is a hole cut in the base plate exactly the size of one film picture and located so as to "frame" the picture accurately. It is easiest to locate the aperture approximately and then after cutting it, to frame the picture accurately by filing the claw until the picture on the film coincides with the opening. The revolving shutter shown dotted in Fig. 2, is made of sheet brass and is set to cut off the light from the film at the aperture while

the claw is moving a new picture into position to be printed. A driving crank (not shown in drawings) will be needed to fit in the slot in the end of the drive shaft so that the printer can be operated by hand. A motor could be attached if desired.

The printer when completed, as shown in drawings, should be mounted on a box containing the printing light. A cigar box is suitable and a flashlight bulb mounted about one inch from the aperture and with a radio rheostat to control its brilliancy makes a good printing light. A support for the negative and positive film spools should be placed in line with the film sprocket so that the films will feed into the printer. This completed, the machine is ready to use.

Before attempting to print a long film, it is best to print a test strip to determine the correct printing light for the particular negative at hand. First thread the negative under the printer sprocket, leave a loop, and feed under the pressure plate, then feed a piece of raw film about 5 inches long under the pressure plate with the emulsion sides of the two films together. Turn up the printing light and operate the printer, turning the driving crank steadily at camera speed of two revolutions per second. Develop this test strip and fix it, using the same solutions that were used in making the negative. You can now tell if your printing time was correct or not; if not, change the rheostat adjustment and make another test strip, keeping this up until a satisfactory positive is obtained. After a little practice, one test strip will be all you have to make and even this can be dispensed with most of the time, when you become familiar with the printing light.

After getting a satisfactory test strip, put a roll of raw film on the bracket and feed it into the printer with the negative. Then, with the rheostat adjusted as determined by the test print, run the entire scene by turning at a uniform speed. This print should then be placed on the developing frame and treated in the same manner as the negative. When dry, clean the water marks off the back and the film is ready for projection.

If these instructions have been followed, you will be able, after a little practice, to make prints which will delight you with their quality.

Amatuer Movie Makers
COLOR SECTION FOR JUNE



STRAIGHT INTO THE CAMERA
A Closeup Of Speed, Spray and Sport

DANGEROUS GROUND

A Scenario for Amateurs

By Anthony Paul Kelly

(Concluded in this issue)

TITLE: "I suppose you think me a bully and a cad. Maybe I am. But I can't help myself. I am insanely jealous of you!"

He finishes speaking. Virginia's slightly disdainful attitude does not alter; she studies him steadily. Everidge, who is beginning to feel very wretched, indeed, speaks with great fervor and conviction and says:

TITLE: "When we're married—when I know you're really mine, I'll change—become more tolerant! Promise me you will keep your promise to elope with me tonight!"

He finishes speaking, and to alleviate his wretchedness, he takes Virginia's hand. Virginia, perceiving that he is suffering quite keenly, feels sorry for him, and then, in answer to his request, she suddenly remembering the lawn fete that she is to give that night, and somewhat alarmed by the recollection, says:

TITLE: "But my lawn fete; I'd forgotten about that!"

She finishes making her exclamation, and Everidge, with a slight show of exasperation, and speaking ardently, says:

TITLE: "To the devil with your lawn fete; if you love me you'll arrange it! And if you don't arrange it, I'll carry you off by force!"

He finishes speaking, and is very much in earnest as he does so, so much so that Virginia is secretly thrilled by the ardor of his love, and his masculine force and impetuosity. Then her whimsical sense of humor asserts itself. With a roguish smile, she says:

TITLE: "That initial L in your name must stand for Lochinvar—doesn't it?"

She finishes speaking and smiles upon him as she awaits her answer. Her beauty and charm so infatuate Everidge that for the moment he can scarcely speak, and then, finding voice, he, with a smile, replies:

TITLE: "No—it doesn't. It stands for Lovelorn-Loon!"

As he finishes speaking, Virginia laughs, and as she laughs, he suddenly clasps her in his arms and kisses her. Virginia is quite willing that he should do so, and as her arms steal about his neck, the scene fades away.

Eighteen

TITLE: *On the Sitgreaves Estate.*
Scene 54. Exterior. Middle distance shot.

A portion of the grounds of the Sitgreaves Estate in the foreground; a picturesque stable in the background.

Fade-in.

Calviari, who is still in his riding costume, is standing a short distance from the camera and reading a note that he received but a few minutes before the scene opened. Grooms are handling the horses in the background, and Marigold and her mother and father are coming from the stable, in order to join Calviari. They are chatting pleasantly together as they do so.

Scene 55. Semi-close-up of Calviari, as he avidly reads the note.

Cut-in.

TITLE: *A note from Virginia asking him to meet her, in secret, toward evening.*

Calviari is pleased. It is evident that he intends to comply with Virginia's request. Becoming conscious of the fact that the Sitgreaves are approaching him, in a manner that conceals his actions from them, folds the note and places it in his inside pocket.

Scene 56. Exterior. Same angle as scene 54.

The Sitgreaves do not suspect for an instant that Calviari is concealing anything from them, as he turns to them with a smile. Marigold slips her arm through Calviari's and starts to playfully chide him for temporarily deserting her. As they approach the camera, fade-out.

TITLE: *At dusk—near the border of the Raeburn Estate.*

Scene 57. Exterior. Beautiful woodland scene.

Fade-in.

Scene 58. Close view of Virginia and Calviari. Virginia, speaking very earnestly to Calviari, for she is apparently very much worried, says:

TITLE: "If you and I are ever to be married, it must be soon. Craig is so jealous, that he is becoming positively dangerous."

She finishes speaking, Calviari, who would like nothing better than to marry Virginia immediately, suggests:

TITLE: "Why can't we elope right now?"

He anxiously and hopefully awaits his answer as he puts the question to Virginia. It is evident that he would have her believe it is a simple and immediate solution to her perplexities. However, Virginia is conscious of the fact that she must return to her home very soon, in order to prepare for the lawn fete. After a moment's consideration of the feasibility of Calviari's suggestion, she reluctantly shakes her head and says: "No, we can't do that. But I'll tell you what we can do." Then, as she explains to Calviari a plan of action that has come into her mind, cut to

TITLE: *The agreement to meet at ten o'clock that night—and elope while the lawn fete is in progress.*

Scene 59. Exterior—Long shot—same angle as scene 57.

Virginia is telling Calviari that she will meet him in the summer house that night at 10 o'clock, that then can then slip away and be married. Calviari is very serious as he agrees and signifies that he understands. Virginia glances at her wrist watch; then realizes that she must go. They tenderly embrace and kiss each other, and as they do so, the scene fades away.

TITLE: *After nightfall—the lawn fete.*

Scene 60. Exterior—Lawn of the Raeburn Estate. Night. Full view. Fade-in.

The fete presents a beautiful picture to the eye. It is very well attended, and by way of entertainment, a group of classical dancers are holding forth to the accompaniment of a string orchestra.

Scene 61. Exterior—Lawn.

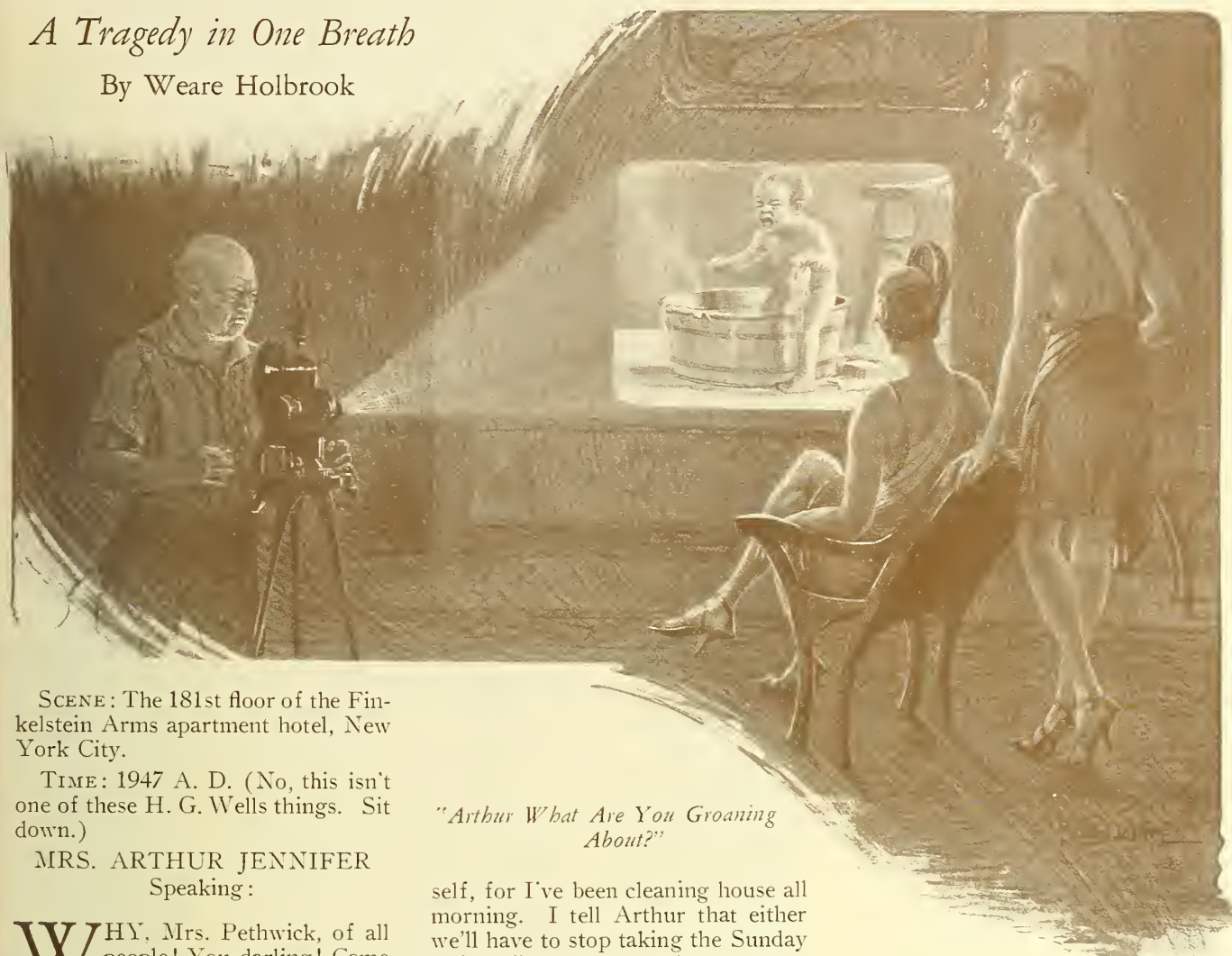
Close view of Virginia as she applauds the dancers. It is evident that she is very well pleased with what she has just witnessed. She looks up in surprise and delight as Marlowe enters the scene. Marlowe

(Continued on page 34)

NOW *It Can't Be* TOLD

A Tragedy in One Breath

By Weare Holbrook



SCENE: The 181st floor of the Finkelstein Arms apartment hotel, New York City.

TIME: 1947 A. D. (No, this isn't one of these H. G. Wells things. Sit down.)

MRS. ARTHUR JENNIFER
Speaking:

WHY, Mrs. Pethwick, of all people! You darling! Come in. No, no we weren't doing a thing. You're a dear to come way up here to see us. Arthur and I were just wishing—Oh, I forgot; you've never met my husband, have you? . . . Arthur, this is Mrs. Pethwick. She and I used to go to school together, back in Trenton, and we hadn't seen each other for positively *ages*, but the other day when I was down on the 96th floor waiting for an express, who should step out of the elevator but Mrs. Pethwick! She's been living right down here on the 103rd floor for the past five years, and I never knew it. It just goes to show that it's a pretty small elevator, after all . . . No, take this chair, Mrs. Pethwick; it's more comfortable. I really ought to apologize for Arthur's appearance: he's been up on the roof this afternoon, tinkering with the old plane, and he hasn't had time to clean up. You know how men are . . . No, Arthur, don't go. Mrs. Pethwick has a husband of her own, and she understands . . . I'm afraid I don't look any too presentable my-

"Arthur What Are You Groaning About?"

self, for I've been cleaning house all morning. I tell Arthur that either we'll have to stop taking the Sunday "Times," or move to a larger apartment. It's amazing how stuff accumulates, and it's so hard to decide what to keep and what to throw away. I was rummaging through some old trunks in the store-room, and I came across things that I'd forgotten ever existed. There was the loveliest black satin petticoat; I think it must have belonged to Arthur's grandmother, because it was very old-fashioned and came way down to the knees. And a little vanity case that was an exact duplicate of one I saw in the Early Middle Coolidge room on the Munseypolitan Museum. And a set of contract bridge scores . . . Remember when we were all wild about contract bridge and mah jongg, Arthur? . . . But the most priceless relics I dug up were a couple of reels of old, old films. They were too quaint for words! . . . Run into the bedroom and get them, Arthur; they're on the table by the window. I want Mrs. Pethwick to see—No, on the table, darling . . . Oh goodness, that man *never* can find anything! Excuse me for a moment,

Mrs. Pethwick . . . Here they are . . . Arthur will slip them into the projector in just a minute. No, it isn't a bit of trouble, Mrs. Pethwick. The machine is all set; we were using it last night for "Rip Van Winkle." I think Jack Coogan is wonderful in those character parts, don't you? . . . Hurry up, Arthur; Mrs. Pethwick is waiting . . . There, that's better . . . This picture was taken years and years ago at Lake Hopatcong, before I met Arthur. Notice how flat and two-dimensional everything looks. But really it's very clear, considering the sort of cinema cameras we had in those days . . . isn't that perfectly *killing*? That's me, with the bobbed hair and the stockings . . . Do you remember when we all used to wear stockings, Mrs. Pethwick—and what trouble we had with our garters? It seems so ridiculous now . . . And that's Charlie Heffelfinger . . . Look, he's kissing me, the fat rascal! . . . We

(Continued on page 42)

With AMATEURS In AFRICA

Sport with Shutter, Surf and Zulu

By Elton Spence Bowman



CAPE TOWN lies nestling at the foot of Table Mountain which rears up to a height of 3500 feet, the last thousand feet or so being

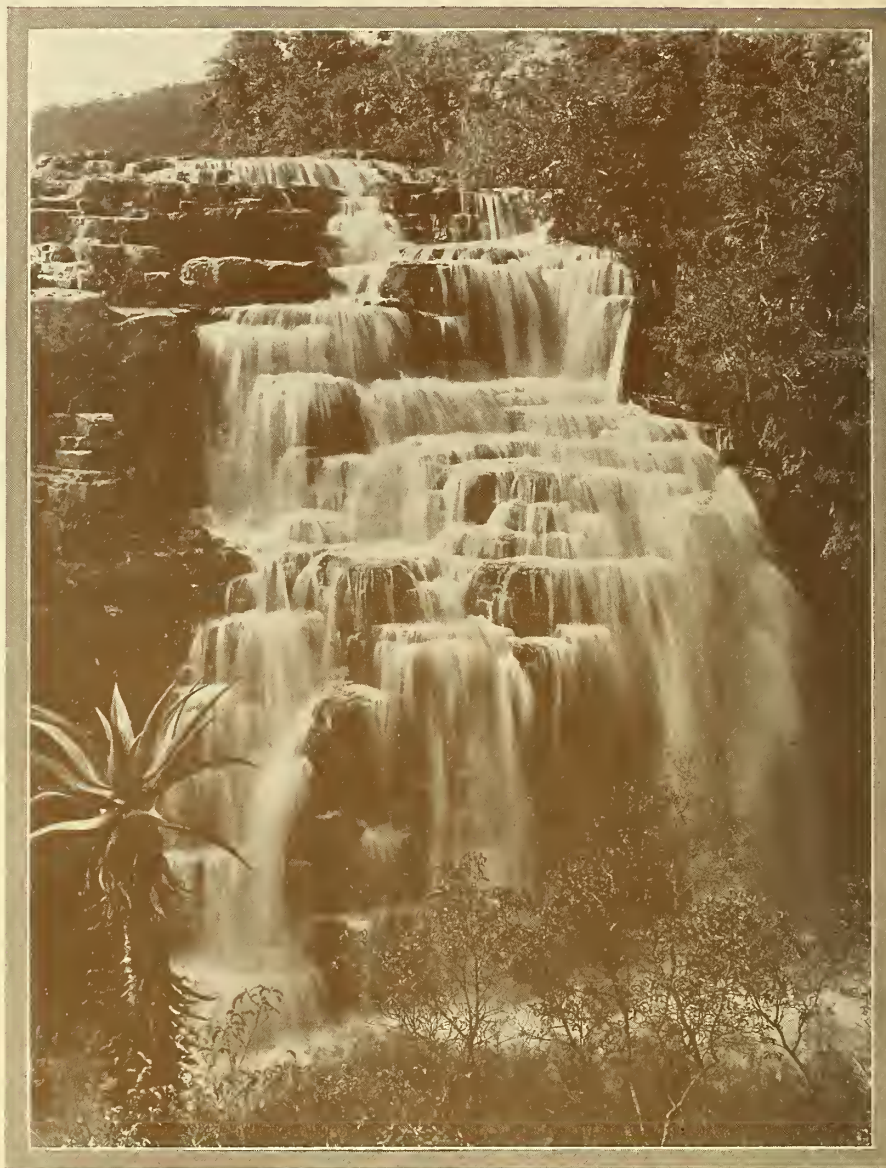
practically vertical. On Sundays and holidays, hundreds upon hundreds of khaki-clad figures, many with their movie cameras, may be seen ascending by the different routes which have been mapped out by the Mountain Club—the novices by the comparatively easy paths and the experts, roped together and literally hanging on by their eyebrows to its sheer face. What opportunities to bring that old friend, the camera angle, into play! From the summit, the city seems to be lying almost below one and the view is, I expect, as fine as anything in the world.

The Mountain Range runs, like a backbone, the length of the peninsula, and a motor road has been built which hugs the sea coast almost from end to end. The view of the breakers crashing on the rocks hundreds of feet below is more than beautiful to the camera's lens. The coast line, where it is rocky, runs to gulleys, caves and enormous boulders and provides an ideal background for the amateur producer whose ideas run to smuggling, pirates and dark dirty deeds.

Situated about fourteen miles from Capetown lies Muizenberg, whose beach is perhaps one of the best in the world, the hard white sands stretching for miles along Fake Bay, and gradually shelving into the sea, making the bathing perfectly safe and enabling one to go



SAND YACHTING



SO THIS IS AFRICA!

Beauty Awaits the Cine Camera There

out a long distance before being beyond one's depth. The combers rolling in from the Indian Ocean, which sometimes develop into enormous breakers fully twelve to fifteen feet high, give the most wonderful surfing imaginable, and there is no more exciting sport to be filmed. We have four distinct types of surfing, the condition of which depends to a great extent on the tides and the skill of the bathers. The easiest is the surfing as done by the majority of persons with a small board four feet by one and a half feet, with which the surfers go out waist deep, and, jumping at the critical moment when a breaker is about a foot behind them, come in before it with exhilar-

ating speed, the white foam bubbling all around them. The more expert catch these waves without a board by taking a comber before it has broken and getting the necessary start with one overarm stroke and then bringing the arms down towards their sides but just in front of them, acting much the same as runners on a sled. There is also the surfboat, a bouyant board about ten feet long by two and a half feet wide and eight inches deep, shaped much like the first British Tanks used in the war. This has reins attached to the front to enable the person who stands on it, usually a fair damsel, to steady herself, while in going out



ALL THE SURF IS NOT AT WAIKIKI

her male partner pushes from the back. Even going out is great fun, the oncoming breakers look as if they are bound to sweep the fair rider off the board, but just as this seems inevitable the boat clears the top of the wave at a steep angle, and the poor male accomplice gets the full force of the wave.

On the return there is not much danger catching these waves waist deep. The man at the back pushes the boat and jumps aboard just as the wave reaches him, and, using his legs as a rudder, steers the boat safely to shore through a crowd of bathers at what seems like the speed of an express train.

Sometimes two men expert at the game will go out as much as half a mile or more, the man on top using a long canoe paddle to help get the boat through the waves. When in deep water the human rudder will lie aboard and kick vigorously to help the boat along. This is when the sport really becomes thrilling, the going out sometimes taking half an hour and the rush in perhaps less than a minute.

Imagine paddling out and seeing a huge comber twelve feet high coming toward them, every movement gaining height until it looks as if it were going to swamp them. With a last paddle they brace themselves and the man at the back takes a deep breath and shelters himself by submerging under the back of the boat, allowing it to take the force of the wave. The boat shoots through the top of the wave and the man below clammers on board and off they go again. When only swells are reached they turn and bide their time until they see a swell forming which experience tells them will be near breaking point when it reaches them. They then start paddling furiously and as the wave catches up, give one last stroke. The man on top leans slightly forward to get the nose of the boat down, and then, as it starts to slide down the wave, he puts all his weight on the extreme stern to pull the nose up, the rudder man the whole while keeping the boat straight. This is perhaps one of the greatest thrills one gets in a life time. The boat rushes down the wave and if successful shoots out in front of it, while the comber breaks with a crash behind it, and catching the boat, tosses it forward like a cork, the human rudder having his work cut out to preserve an even keel. The boat rushes to the beach in less time than it takes to tell. However, if the boat has come down the wave at too steep an angle

and the man cannot get the front up, it takes a nose dive, throwing its crew in all directions, and when the pressure of water is too great, it shoots back the way it came and jumps fully three feet out of the water, ten feet of boat weighing well over two hundred pounds, while the bathers remain under as long as possible to prevent the boat hitting them, should it come in their direc-

The last kind of surfing is only done by a few who are expert and who use a board very similar to those in vogue in Honolulu, eight feet six inches by fifteen inches wide and two inches thick. Here the surfer catches the huge waves much the same as the surfboat, he lies full length on his board and paddles with his hands and, as he starts to shoot down a big wave, he stands up, balancing himself without any reins, and rides into land.

A wonderful picture can be made of a surfer coming down one of these big waves the camera being as low down as possible in a fast motorboat which races just ahead of the waves, or a telephoto lens can be used when the waves prohibit a close approach.

Then there are the sand yachts which run on the beach, and provide interesting pictures. With a good wind they gain a speed of nearly forty miles an hour and give quite a thrill. It is a home-made contraption on the lines of an ice yacht, but having three motor-cycle wheels instead of the usual runners. One can go for five miles on the one tack, and flying along on a moonlight evening, the moon's rays reflected on the wet white sands, the wind blowing in one's face and the silence only broken by the singing of the wheels on the sand, it is truly delightful.

There is even a little wild animal life left on the

(Continued on page 43)



A RARE BAG
This Trophy Now Adorns the Author's Home

CRITICAL FOCUSING

Reviews to Aid the Amateur

THE photoplays listed here are recommended to amateurs for study in their local theatres, and particular characteristics of the pictures, which can be used by amateurs to advantage in filming their own pictures, are summarized below. Suggestions for this department will be welcomed by the Editor.

PICTURES PREVIOUSLY LISTED

May

Flesh and the Devil—Cine Silhouettes

Metropolis—Models—Moving titles

Potemkin—Cutting—Tempo

THE KING OF KINGS

PRODUCERS DISTRIBUTING CORPORATION

Directed by.....Cecil B. DeMille

COMPOSITION GUIDES. A conspicuous feature of this film of the Life of Christ is the use of famous biblical paintings as the basis of many scenes, as indicated in the accompanying illustration. While this is carried out on a very elaborate scale in the King of Kings, the method, simply employed, can be followed by amateurs to secure interesting and effective results, if paintings which harmonize with the scene to be depicted are chosen as guides. Entire short subjects have also been made with great success with one painting as a basis by P. D. C., released as Romance Productions and done in Technicolor. "The Vision," one of them, based on Millais, "Speak! Speak!" won the Riesenfeld medal for the best short subject of 1926.

CAMILLE

UNITED ARTISTS

Directed by.....Fred Niblo

TITLELESS START. Eliminating the usual series of opening titles, Camille opens with a series of swift dissolves which move from the general to the specific, from a shot down at a moving mass of umbrellas, to a salient bit of portraiture of the auctioneer hawking Camille's effects. As noted in the Metropolis review last month, this gets the pic-



BIMBO, COMEDIAN OF CHANG

ture off to a flying start. In some of the dissolves the camera operates from the top of a swiftly moving umbrella, which is a unique and effective camera angle.

ALTERNATING CLOSE-UPS. In the separation scene Niblo has created an amazing emotional intensity by the swift juxtaposition of the lovers' faces in various poses of

grief, eliminating the usual slow moulting close-up, for rapid, alternate glimpses of the tortured faces. This device can be utilized by amateurs with maximum effectiveness.

SECRETS OF A SOUL

UFA

Directed by.....G. S. Pabst

FILMING A DREAM. An excellent device for visualizing a dream sequence is the use of white backgrounds, as in this picture, giving the characters that stark outline which is often a terrifying part of dream experience. This picture repays a viewing for the amateur with frequent suggestions of simple and inexpensive methods of staging.

CHANG

FAMOUS PLAYERS LASKY

Directed and photographed by

Merian C. Cooper and

Ernest B. Schoedsack

ANIMAL POSSIBILITIES. That is a formidable heading to express the thought that there are limitless opportunities to develop drama with

(Continued on page 42)



OLD MASTERS COME TO LIFE IN THE KING OF KINGS

EXPOSURE DATA

A Simplified Exposure Guide for Your Files

BEGINNING with this page on exposures *Amateur Movie Makers* will present a data page each month which will attempt to boil down the many sources of information on each subject, or section of a subject, so that a file of these data pages will give the amateur a summary of the information most vital to his success in a convenient and easily accessible form.

THE following exposure guide has been made from personal data, from various exposure guides on the market, and from the guides furnished by the camera manufacturers. This guide is for use from April to September inclusive, between latitudes 40 and 45 degrees, north, in any part of the world, for cameras using 16 millimeter film.

The guide has been found to be of practical use in the field and it is printed with the hope that other cinematographers will find it helpful in their work. Remember, any effort put into the study of exposure, from every angle, will repay many times in saving of film.

A three and one-half by six inch loose-leaf note book serves admirably for such classification. The first page, for subjects in class one, is arranged as shown in the diagram, the other seven classifications being arranged similarly. Where the stop on the guide is marked, for example, F:16 minus, the pointer should be placed just a fraction this side of stop mark 16; where the dash appears between two diaphragm stops, the pointer should be set midway between the stops.

Remember that any guide for correct exposure must be used with judgment by the cinematographer. It is not automatic in operation.

CLASS 2

1. Snow only.
2. Glaciers only.
3. Aeroplanes in sky.
4. Any small objects in sky such as birds, kites, etc.

EXPOSURE

Bright Sun
F:16 with 2X filter
Cloudy Bright
F:16-F:11 with 2x filter
Dull Cloudy
F:16-F:11

CLASS 3

1. Snow scenes with dark small objects.
2. Boats out on open water (sea scenes, objects 100 feet or nearer).
3. Distant landscapes.
4. Objects on boats not casting heavy shadows.
5. Scenes on beaches.
6. Sky at sunrise or sunset.

EXPOSURE

Bright Sun
F:16 (usually with filter)
Cloudy Bright
F:16
Dull Cloudy
F:11-F:8

CLASS 1

1. Sea only
2. Expanse of water only
3. Clouds only

Bright Sun	Cloudy Bright	Dull Cloudy
F:16 with 4X filter	F:16 ^{minus} with 4X filter	F:11

CLASS 4

1. Closeups of Class 3.
2. People, etc., in the open, nothing to obstruct light.
3. Open landscapes: (objects at less than 200 feet when foreground is unimportant).
4. People and objects near water, no heavy shadows.
5. Athletic sports in the open.
6. Buildings light in color.
7. River scenes, no obstruction of light.

EXPOSURE

Bright Sun
F:16-F:11
Cloudy Bright
F:8
Dull Cloudy
F:5.6

CLASS 5

1. Closeups of class 4.
2. Groups in garden, partial obstruction of light by trees.
3. Scenes on well-lighted porches.
4. Any landscape with dark foreground (in shadow).
5. Buildings dark in color.

EXPOSURE

Bright Sun
F:11-F:8
Cloudy Bright
F:5.6
Dull Cloudy
F:4

CLASS 6

1. Closeups of class 5.
2. Near subjects with dark foliage background.
3. Flower studies.
4. Flower beds.
5. Any subject, all or part in shade.
6. Details of architecture.
7. Boating scenes out of direct sunlight.

EXPOSURE

Bright Sun
F:8
Cloudy Bright
F:5.6-F:4
Dull Cloudy
F:3.5

CLASS 7

1. Closeups of class 6.
2. Subjects in dark doorways.
3. Plants and flower beds in the shade.
4. Buildings surrounding trees.
5. Subjects among scattered trees.
6. Scenes on shaded porches.
7. Heavily shaded streets.
8. All closeups in the shade.

EXPOSURE

Bright Sun
F:4
Cloudy Bright
F:3.5
Dull Cloudy
Too dark to make pictures

CLASS 8

1. Closeups of class 7.
2. Scenes in deep woods.
3. Plants and flowers in deep woods.

EXPOSURE

Bright Sun
F:3.5
Cloudy Bright
Too dark
Dull Cloudy
Too dark



Out of the Sky

*Comes this Remarkable
taken with the DeVry*



WITH a DeVry standard automatic movie camera strapped to his chest, Heard McClellan, stunt parachute jumper, leaped from his plane and filmed the rush of sky and earth as he hurtled through space!

A remarkable moving picture resulted—a picture made possible only through the positive action lock—an unmatched feature of the DeVry—which permits this camera to film automatically.

The DeVry positive action lock is but one of the many outstanding DeVry features which lift this camera head and shoulders above other makes! The DeVry takes perfect pictures, pictures of feature-film quality.

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*A Picture Worth Taking is a Picture
Worth Saving!*

The DeVry uses standard film! Only with standard film can you insure real permanence for your movies. Standard film gives you good halftone values, clear outlines and perfect delineation... allows you to show your movies through standard projectors, in theatres or halls... enables you to sell footage of news events to the national news weeklies and local theatres, all of whom want the names and addresses of DeVry owners.

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Send for FREE Book

Despite its galaxy of special features, the DeVry sells for only \$150.00. Send today for our new beautifully illustrated booklet, "Just Why the DeVry Takes Better Movies."

De Vry

Standard Automatic Movie Camera

C O U P O N

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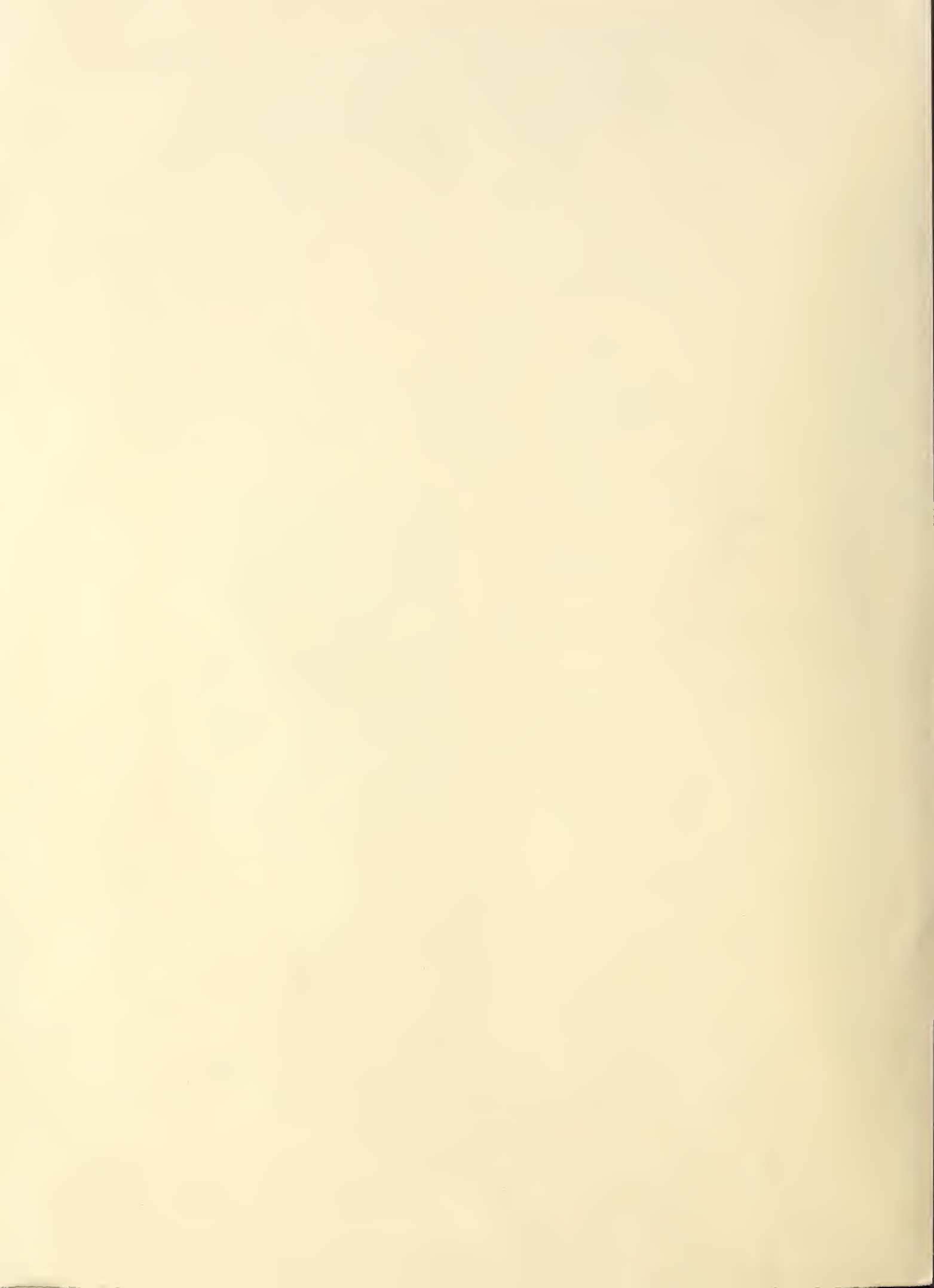
Please send me your new free book, "Just Why the DeVry Takes Better Movies."

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L I F E T I M E F I L M



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A L I F E T I M E C A M E R A U S I N G L I F E T I M E F I L M

CLINIC ~ Edited by Dr. Kinema

Ingenuity

A HOME-MADE iris diaphragm for a Cine Kodak, Model A, a splicing and editing table, and large screen projection of 16 mm. films are some of the recent inventions of Mr. Charles J. Luthe, Jr., camera man of the motion picture club of Roosevelt High School, Des Moines, Iowa.

Mr. Luthe writes: "I have a Cine Kodak F 3.5, model A. I had always wanted a circle vignette so as there were as yet none on the market that would fit my camera, I 'hung around,' so to speak, the local Kodak Store and finally found a cast off iris diaphragm from an old Victor camera. On the front of the Cine Kodak is a small flanged sleeve that fits in the lens opening. I took this off and put it on backwards, thus making the sleeve extend out from the front of the camera.

"For the person who does much editing, a small table for this will speed the work up greatly.

"I purchased a small typewriting table about 36" high and about 30" x 14" with a drawer. I then cut an oblong hole in the table near one side and put a piece of ground glass over the top with a light under it, thus relieving the strain on the eyes when trying to read a title or look at a picture. An erector motor geared up to the rewind saves turning by hand."



MISS BETTY MOFFETT FILMS
CHARLES MOFFETT



HOME MADE EDITING TABLE

Vignettters

ANOTHER device employed to a considerable extent in professional productions is the vignette. The author employs a simple device on his amteur camera which produces splendid results and yet is negligible in cost. The only article that need be purchased is an adjustable filter holder that will fit over the lens opening in front of the camera.

"Procure two pieces of cut film, expose one and develop it to a light grey, and remove the emulsion from the other. Cut them to fit the filter holder. Now find the exact center of each disc and cut a small hole with a scissors or sharp-pointed instrument so that each hole will have a diameter of about one quarter inch. The one which has been made of exposed film has now been completed. Take the other, and with a straight-edge and sharp-pointed instrument, score a series of parallel lines across its face, the lines to be about one-sixteenth of an inch apart. Now score another set of lines at right angles to the first, so that the entire surface is laid off in little squares.

Now place the ruled disc in the holder and over the lens and photograph a scene in the usual manner, without any exposure compensation. The result will be sharp in the center with gradually increasing fuzziness to the edges, and the device is capable of producing some beautiful effects. If the exposed disc be used, the scene will appear circular in the center of the screen, with the corners lost in darkness."

RALPH C. WILDES,

Tripods

MUCH has been said of the ease with which the movie camera may be used without a tripod. Not disputing that fact, it would be an interesting experiment to shoot a few feet of film with a tripod and then without, splicing the resultant film in sequence in a reel, and carefully comparing screen results. Almost invariably the rock-steadiness of the tripod picture would be apparent.

There are many lightweight, compact tripods on the market today that could be used satisfactorily. They would take up very little room in the traveller's kit, and in a lot of cases might mean the saving of a host of valuable scenes gathered from all parts of the world. With telephoto work, a tripod is, of course, a necessity.

A. R. B.

Exposure Data

DATA on exposures and notes on tilting and angle shooting have recently been tabulated by Mr. Donald W. Gibson of the Lakeside Poultry Farm, Lakeside, Michigan.

Mr. Gibson writes: "At the present time I have some rather exceptional 'shots' of cloud, sunrise and sunset pictures, as well as some interesting train 'shots.' I would be more than willing to send anyone the data on these scenes if they will send a self-addressed, stamped envelope."



THEY ARE CHILDREN OF ADMIRAL WM.
A. MOFFETT
Chief of the Bureau of Naval Aeronautics

Why Not Do It Right?



IT is easy enough to make motion pictures with any good amateur camera. It is easy enough to project the result in your home afterwards without starting a family riot.

¶ But are you satisfied with the results?

¶ Why not read The Amateur Movie Producer Department of PHOTOPLAY each month? The foremost authorities of the professional film world contribute authoritative advice in every issue. They tell you exactly how to get the most of your camera, how to get trick shots, how to use lights, screens and special lenses.

¶ In the June PHOTOPLAY, for instance, the man who filmed "The Big Parade" tells you a whole lot about trick photography possible to *your* camera. A leading star tells you how to make up properly, with each stage of make-up photographed.

¶ PHOTOPLAY, the only national magazine devoting a department to the movie amateur, tells you the professional way to do things. Since PHOTOPLAY is the pre-eminent magazine of the screen, it is able to give you the expert advice of the whole film world of experts.

**DON'T FORGET PHOTOPLAY'S \$2,000
CONTEST FOR MOVIE AMATEURS!**
Full Rules in Every Issue of PHOTOPLAY

Get a Copy of PHOTOPLAY. It is on the Newsstands Now.
Or Address PHOTOPLAY, 750 N. Michigan Avenue, Chicago, Ill.

Title Writing

THE business of title writing has tried to keep pace with the rapid changes in the industry. The once heavily verbiaged subtitles have gone, and in their place has risen the straightforward, concise statement of fact covering in a simple way an explanation in story continuity.

Title writers should strive for brevity. The fewer titles employed and the more direct and succinct the statement, the more speedily does the story move to a climax.

The real value of titles is overlooked by movie audiences. Titles not only serve as explanatory matter and help bridge time, but also serve as great delineators of character.

MALCOLM STUART BOYLAN.

Comic Cartoon Titles

THE amateur cinematographer can brighten the titles of his comedy films by using a cartoon at the bottom of each title. The amateur can have these cartoon titles made for a moderate sum. Keep in mind that titles to be illustrated in this way should be short and witty, and a very brief description of the action that takes place should be given so that the artist may get the spirit of the scene.

Here is a wonderful opportunity to burlesque the various members of the family, and the results, when seen on the screen, are most amusing.

RALPH R. ENO.

Panchromatic

THE necessity for special movie makeup can be eliminated, it has recently been reported, by the use of a panchromatic film sensitive to all colors in the visible spectrum, providing the light includes all of the spectrum, and that a yellow filter is used to exclude the excess of blue rays.

Panchromatic film is also said to have other advantages besides reducing or solving the movie makeup problem. However, its use is now practicable only for amateurs using 35mm. equipment, as panchromatic film is not yet available in other film widths. It is particularly well adapted for use in making indoor movies with Mazda illumination and makes possible a considerable increase in picture area with lighting equipment suited to cover only a small area with ordinary film. For the amateur with 35mm. equipment who uses panchromatic negative, the door is open to many new possibilities.

Twentyeight



ANTI-AIRCRAFT?

How Closeups Of Wildfowl Are Shot With a
Telephoto Lens By Stanley C. Arthur, Director,
Division of Wild Life, Department of
Conservation, State of Louisiana

CLINICAL CAUTIONS

Don't "panoram" or "tilt" unless
you have to. * * *

Hold the camera steady.
* * *

Use an exposure meter or guide—
your picture is made when the film
has been exposed. * * *

Load your camera carefully in sub-
dued light. * * *

Use a tripod for complete steadiness.
* * *

Don't make your scenes too long.
* * *

Watch your camera angles—the
viewpoint of the lens is most im-
portant. * * *

Consider carefully the composition
of your scenes. * * *

Study your lighting — carefully
planned effects improve the quality
of your film. * * *

Use close-ups freely—they often
"make" a picture. * * *

Don't splice a very dark scene next
to a very light scene—the shock to
the eyes is terrific. * * *

Don't "panoram" or "tilt" unless
you have to.

Stills

THE professional director and cameraman, during the course of production, stop the action at various points and make their "still" photographs, to be used for publicity, reproduction, etc. Amateur movie makers will be wise to thus emulate the professional. Don't rely solely on getting "good enough" enlargements from sections of your movie films, but use your still cameras as well. Nine chances out of ten your enlargements will not be thoroughly satisfactory, and if the still camera is used, you can arrange your scene for good composition, a most important point in picture making.

W. D. K.

Cartoons

JUST now I am back lighting a frosted glass for title making and thus obtaining clear lettered and cartooned subjects on the screen.

—WALTER S. ROGERS.

Grand Canyon?

I HAVE never made any exposures of the Grand Canyon, although I have been there and know what the lighting is. I should have hesitated at choosing anything except the nearby objects, for I suspect that even F. 16 with a color filter would hardly escape over-exposure in midsummer at this place. I wonder if anyone ever made a real good movie film of the views of the Grand Canyon? I have lost lots of splendid opportunities on the sea beach in midsummer with F. 16 and a color filter, and I have often wondered about this Grand Canyon. For one thing, there is no motion in the Grand Canyon. A snappy surf running on a beach or smashing over rocks makes a dandy picture, because it has motion and action in it. But the Grand Canyon views are all on the order of six to fifteen miles away. What to do? Someone who knows, please tell us about this.

Lenses

A CATALOG showing the complete line of well-known Goerz lenses and accessories, with several additions, has just been issued. It may be obtained free, upon application to the Goerz American Optical Company.

F. 1.5 Results

THE new Plasmat F. 1.5 lens, recently introduced in this country, has been put to severe tests and met them successfully, according to Ralph R. Eno, art title builder, of New York City.

Mr. Eno has found the following interesting facts:

Made possible pictures which could not be obtained under ordinary circumstances; great degree of correction; pictures intended for sharp focus at six feet were sharply defined at four feet. Splendid for night exteriors, fire-works and electrical displays.

In addition to the above tests, Robert J. Flaherty, maker of "Nanook" and "Moana," is trying out a three-inch Plasmat on night scenes about New York, using a specially super-sensitized panchromatic film.

“Demand the Best—and you’ll get Du Pont”



earsay converts many to the Du Pont Negative Film; impartial judgment will convince you too. Simplicity of handling, Daylight loading, Fine grain emulsion with extreme latitude of exposure, Weather-proof cellophane container (ideal for ocean or tropical travel). Furnished in 100 ft. rolls at \$9.00 which includes developing and one print; negative only for \$3.50.

COMPARE



his is the way all Professional Movies are made. Keep your negatives forever, have as many prints as you wish for \$3.75 per roll. Printing each scene by individual light exposure insures maximum quality for the entire film. Still enlargements made on printing paper. For further information ask your dealer or write:

RESULTS

DU PONT PATHE
Film Manufacturing Corporation
35 West 45th St., New York City

“Demand Du Pont—and you’ll get the Best”

CLOSEUPS *and* SWAPS

The Great Flood

DURING the recent rampage of the waters of the Mississippi, in the Southland, Harry C. Wilson, of Memphis, Tennessee, made many thrilling movies of this terrible catastrophe. An idea of the devastation caused may be gained from the accompanying illustration.

To quote from his letter "I got a very thrilling picture with a telephoto lens, of rescuing a deer out of the Mississippi River. We landed on the levee at a place called Perryland Landing, on a Friday afternoon. Our destination lay two miles distant, by automobile. On Sunday morning, the back water behind the levee had risen so high that we were unable to use the auto and had to return in motor boats. The water had risen 30 inches in two days."

The courage, fortitude, and sunny disposition of some of the negroes, harrassed by the flood, may be appreciated when it is known that, in addition to his picture of the heart-rending disaster, Mr. Wilson obtained some excellent movies of some little pickaninnies doing the Black Bottom. What interesting films Mr. Wilson must have, several depicting such a natural drama, made during one of the greatest disasters the country has ever known, and which he can now see again and again because of his amateur movie camera.



AS ONE CINE CAMERA SAW THE MISSISSIPPI FLOOD

Medical

MR. Barclay Warburton, well-known amateur cinematographer, who has produced both amateur and professional photoplays recently completed a reel of 35 mm. film of a major operation performed by Dr. John B. Deever of Lankenau Hospital in Philadelphia. He is reported to have performed a quarter million operations, a fact which makes this reel of unusual interest. Dr. Deever was formerly head of the department of surgery in the University of Pennsylvania, and is recognized as one of America's greatest surgeons.

Mr. Warburton is at present contemplating the production of a series of medical films, which will be looked forward to with great interest.

Movies for the Sportsman

THE National Sportsman Magazine, of Boston, institutes with its June issue an Amateur Movie Department under the supervision of Mr. Arthur L. Clark.

It is Mr. Clark's idea that the sportsman will soon count the movie camera a necessary part of his equipment, as important as his gun or his rod. It is indeed much more difficult, and equally as thrilling, to "shoot" with a lens as well as a gun, and the value of the picture in years to come is inestimable, in living over the scene where "that big 'un was caught" or "that moose got away."

World Wide

MR. H. H. Hilscher, advertising manager of the American Mail Lines, San Francisco, California, would like to hear from amateur photographers who have made pictures on the seven seas and the continents surrounded by them.



JOHN D. ROCKEFELLER BECOMES A CAMERAMAN

The Youngest Set

A RECENT amateur photoplay, conceived and produced by MacBurney Byers, age 11 years, of Aiken, S. C., was shown to an appreciative audience on the last day of the term of the Aiken Preparatory School.

In his letter Master Byers writes "Some of the student body comprised the cast, and the story dealt with the heroine and her father making a trip to Texas. On the way, their stage coach is held up and robbed by bandits. Betty, the heroine, is captured and held for ransom. Meanwhile, her cowboy admirer learns of this dastardly trick, and sets off with a sheriff's posse to rescue her. Texas Kid discovers the outlaws' hiding place in the mountains, and after a pitched battle, in which he is slightly wounded, he conquers the bandits and turns them over to the sheriff.

"After his wounds are healed, he accompanies Betty and her father on the rest of their journey, which culminates in a honeymoon."

Adult amateurs, watch your laurels! The youngest set will pass you by, if you don't get to it, and make that movie you have probably had in mind for many moons.

In the Northwest

MAKING two-reel pictures, with scenarios and casts entirely amateur, is a stunt now being carried out in twenty-two cities in Minnesota and the Dakotas, by Finkelstein & Ruben, Northwest Theatre operators.

The picture makers stay from two days to a week in each city. The casts are selected by a newspaper from local people in each city. People from all walks of life take part, their ages varying from six to seventy. In one city, more than two thousand made application, final selection bringing the number in the cast down to fifty.

Exteriors were made, as a rule, in the morning, and regulation interior sets were established each day on the stages of the theatres. There the scenes were made in full view of the audience, giving those attending a liberal education on the inside workings of a motion picture studio.

Of outstanding interest to the amateur interested in motion pictures, were the comments of reviewers of the finished film, marvelling at the excellent work done by the amateur actors.

Better Pictures

A NEW organization, the Academy of Motion Picture Arts & Sciences, was formed in Hollywood during the past month, sponsored by leaders in the motion picture industry, and receiving the official approval of the Will H. Hays organization. Douglas Fairbanks was chosen President.

The Academy will help to bring about improvement in the quality of motion pictures. That this is so, is evidenced by the thoroughness with which its various departments have been formed, competent supervisors having been chosen for its producing, acting, scenario-writing, directing and technical departments.

Plans include the erection of an academy building, bestowal of awards of merit for distinctive achievements, interchange of constructive ideas among members, and cooperation with colleges and universities in their recognition of motion picture making as a distinct art.

To those interested in the ultimate high plane that the motion picture can achieve as a form of expression, such a movement should be received with enthusiasm. It is to be hoped

that the universities of this country, with unlimited facilities at their command, will cooperate in such a movement to the fullest extent.

From the Antipodes

STEPS for starting an amateur movie club in Melbourne, Australia, are about to be undertaken by H. A. Tregellas of that city. Mr. Tregellas in a recent letter to headquarters states that there are many 16 mm. camera users on the continent, and that a club would be of great benefit to owners of amateur outfits.

The Amateur Cinema League hopes to be instrumental in aiding in the formation of this club on the other side of the world, and its future activities and films should prove of tremendous interest to all readers of *Amateur Movie Makers*.

Touring

THE Bass Camera Company, Chicago, Illinois, sends word of the opening of its new store and headquarters for amateur cinematographers. Amateur cinematographers visiting Chicago are invited to make use of the special quarters set aside for the editing, splicing and titling of film, there being no charge for this service. Tourists having no mailing address in Chicago may use the company's address for receipt of mail.

Portability

WHEN Chief Samaquin traded Miles Standish the land on which the Sachem Rock estate of H. L. Moorehouse now stands in East Bridgewater, Mass., he would probably have gotten an additional kick out of the proceedings if he had known that this historic spot was



OUT TOLEDO WAY
W. H. Pamplin, President of the Petit Movie Club,
In the Directorial Chair, D. L. Lawrence
at the Camera

also to become one of the focal points of the amateur movie movement. Had he even been psychic enough to envision the fixed laundry tub and the unportable motion picture projector of a few years ago, he would still have been pleasantly astonished if he could have viewed the scene in the accompanying illustration, which has just been sent to this department by Mr. A. C. Hayden of Brockton, Mass. For the innocent looking party arriving at the Moorehouse mansion, ostensibly with nothing more formidable than a violin case and a week-end kit, is in reality prepared for a four hours attack on the land of romance with an armory which includes the equivalent of ten thousand feet of film, a curtain, curtain stand, projector, humidor, projector stand, and everything needed for the pleasant fray but a light socket. The "proud father" look which can be observed on Mr. Hayden's face, if you use your reviewing glass, is due to the fact that he is the inventor of all this super compactness.



THE START OF A MOVIE SOIREE
A. C. Hayden Arriving at the Historic Moorehouse Mansion In East Bridgewater, Mass.,
With His Portable Movie Outfit

Now Milwaukee!

FROM Milwaukee, Wisconsin, comes word of the formation of the Cinema Guild under the leadership of Mr. Harold Francke.

Mr. Francke went to Hollywood in 1923, to learn the producing game from the "inside." In his letter Mr. Francke says:

"I wanted to produce pictures. I advertised for 'movie aspirants' and a large crowd was assembled at my residence. I suggested my plan to them. This was the birth of 'The Cinema Guild.' Things were well established when I left for Milwaukee with the ambition of organizing another 'Cinema Guild' chapter.

"In 1926 members of a dramatic club I belonged to joined me in organizing the Milwaukee Cinema Guild.

"A membership campaign is now on, new talent is joining right along. Soon we will have enough to cast 'Tuff Luck,' which we have been preparing to produce since the first part of the year. Our first attempt was 'Via Air.' It was a wonderful plot but we did not do justice to it, it being the first. Nevertheless, we are going to attempt 'Tuff Luck' on a professional basis. The climax of 'Tuff Luck' will be enacted on a stage by the moving picture cast. It is a mystery-comedy-drama of the present day."

The League Elects

THE annual meeting of the League, which was held at League headquarters in New York City May 11, resulted in the re-election of the present League directors for another year. Reports of officers disclosed a very healthy condition of the organization. Due to the active efforts of League members in interesting friends in the movement, the membership has increased rapid-



Thirty-two



HIRAM PERCY MAXIM
Again Chosen President of the Amateur Cinema League.

ly. *Amateur Movie Makers* was reported as making a profit on its operations. Its editorial progress is, of course, known to all readers of these pages. The financial condition of both League and magazine was indicated as most encouraging.

Following the annual meeting of members, the newly elected directors met and chose officers for the ensuing two years. The same officers were re-elected.

Officers of the League are: Hiram Percy Maxim, president; Stephen F. Voorhees, vice-president; A. A. Hebert, treasurer; Roy W. Winton, managing director and secretary. League directors are the officers and Earle C. Anthony, Roy D. Chapin, W. E. Cotter, C. R. Dooley, Lee F. Hanmer, Floyd L. Vanderpoel. The executive committee consists of Messrs. Maxim, Voorhees, Hebert, Hanmer and Winton.

To The Rescue

THE amateur movie camera assumed a new role, that of helping, when it recently came to the assistance of Dr. C. B. Barker, one of the leading professional men of Guthrie, Oklahoma. Dr. Barker, confined to his home by illness for a long period, took up the hobby of moving pictures. Being of an active disposition, he had cast around for something worthwhile to occupy his leisure time. He bought a camera and projector and several books on the subject and soon became proficient in the art.

He has been able to produce many of the tricks that are seen on the screens in the movie theatres and he recommends this pastime as a study and diversion for shut-ins.

More Swaps

HUNTING: "Hunting, Canadian Rockies to Florida."

NAME: B. V. Covert.

ADDRESS: Lockport, New York.

"Hunting Wild Turkey and Deer with a Movie Camera"—One Reel—121 feet—16 mm.

NAME: C. C. Fawcett.

ADDRESS: Wylie, Texas.

INSTRUCTIONAL: "Mining Lead." Three reels—400 feet—16 mm.

NAME: P. E. Plumbe.

ADDRESS: 646 First National Bank Building, El Paso, Texas.

MISCELLANEOUS: "An Automotive Outing." Two reels—800 feet—16 mm.

NAME: S. P. McMinn.

ADDRESS: 97 Horatio Street, New York, N. Y.

"Cruise Around the World"—Eight Reels—3200 feet—16 mm.

NAME: A. Glaser.

ADDRESS: 396 Broadway, New York, N. Y.

"The Lebourg Kids Try a Bit of Comedy" and various pictures of children's activities—two reels—900 feet—16 mm.

"The Use of High Explosives in Ditching"—One reel—90 feet—16 mm.

NAME: A. Lebourg.

ADDRESS: Gadsden, Alabama.



JULIA HOYT
New York, Society Actress, Films Mickey, Her Menagerie.

Eastman Accessories Add to Home Movie Pleasures



Screen No. 0. Reflecting Surface 22" x 30"

FOR proper projection you must use a screen, of course; but further than this the construction of the screen you use is of first importance. Eastman screens are "silver-surfaced", and scientifically designed to give the utmost quality and brilliance to the projected picture.

There are four models, of varying sizes, for every home movie need. Each model is conveniently shaped and easily carried to the scene of the program.



Screen No. 1 or No. 2 encased for carrying

Screen No. 0, 22 x 30 inches, mounted in frame, with cover.....	\$10.00
Screen No. 1A, 30 x 40 inches, mounted in frame.....	15.00
Screen No. 1, 30 x 40 inches, rollable in case.....	25.00
Screen No. 2, 39 x 52 inches, rollable in case.....	35.00

Duplicates

IN your picture library there are films which are of particular value to you because of their historic family interest. These films should be stored for safe-keeping, and a duplicate used for every day projection.

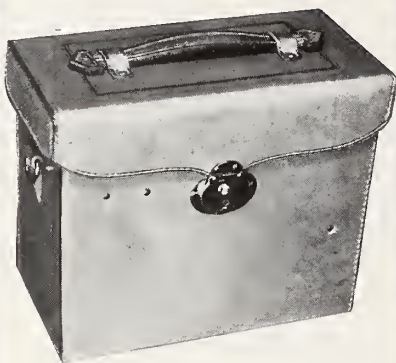
Eastman duplicates are of such excellent quality that it is impossible for anyone but an expert to distinguish them from the originals. And they are priced to place them within the reach of every amateur.

Duplicate prints, 100-foot lengths \$5.00 Duplicate prints, 50-foot lengths \$3.50

Eastman Kodak Company, Rochester, N.Y., *The Kodak City*

CULLEN

Filmo Case



Still in Great Demand

Made of heavy sole leather with plush lining. Compartments for 4 100 ft. Cine films, telephoto lens, fast lens, color filters, finders, etc. Very little larger than the regular case but a hundred times more convenient.

BLACK \$20

TAN \$25

Allowance made on your old case.

CULLEN

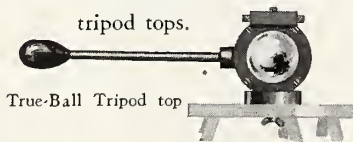
for the new film which gives you a negative and a positive.



16 m/m
film

CULLEN

for the very latest in panoraming tripod tops.



True-Ball Tripod top

CULLEN



for your Wollensak Vignetter, the perfect fade-in fade out.

For Cine-Kodak or Filmo Price \$10

CULLEN

has become a haven for advice, assistance, rapid finishing service, and all information. Write or call

CULLEN

12 Maiden Lane
New York City

We have the most complete line of amateur movie apparatus in the financial district.

DANGEROUS GROUND

(Continued from page 18)

has evidently just arrived at the fete; he greets her cordially.

Scene 62. Exterior—Another portion of the grounds.

Close view of Everidge applauding the dancers. He glances in the direction of Virginia, and is immediately annoyed by what he sees.

Scene 63. Close-up of Everidge as he looks toward Virginia and Marlowe. It is evident that he is becoming convinced that Marlowe is deliberately trying to tax his patience to the utmost.

Scene 64. Close view of Virginia and Marlowe—same angle as scene 61.

They are unaware of the fact that they are being scrutinized so closely and so hostilely by Everidge. They are chatting in what appears fundamentally, a serious manner, but superficially, a frivolous one. However, it is evident that the conversation is enjoyable to both of them.

Scene 65. Close-up of Everidge—same as scene 63.

Everidge determines to confront Marlowe. He exits from the scene.

Scene 66. Full view.

Everidge is wending his way toward Virginia and Marlowe, who have not as yet noted his approach. The dancing, of course, is still in progress.—Just a flash.

Scene 67. Close view of Marlowe and Virginia—same angle as scene 64.

Virginia and Marlowe chatting as before. Virginia happens to spy the approach of Everidge. She immediately becomes somewhat alarmed. Marlowe notes the change in her and becomes serious. Virginia, who is anxious to avoid a scene, clutches Marlowe's arm and says: "Oh, my God, here comes Craig! Don't let him find you here with me!" Marlowe understands. He agrees and exits from the scene, telling Virginia that he will see her later. Virginia pretends to be unaware of the approach of Everidge, as she, with a forced smile, looks after Marlowe. Everidge enters the scene from the side, opposite to that in which Marlowe left. Virginia turns, as if she were about to resume her watching of the dancers, and then feigns surprise at seeing Everidge—a surprise that is not devoid of delight. However, her dawning smile fades as she perceives Everidge's anger. Everidge is looking steadily after Marlowe. He then shifts his gaze to Virginia, and,

speaking with subdued savagery, he says:

TITLE: "Damn him! I told him not to speak to you again!"

He finishes speaking and is on the very verge of brushing Virginia aside and going after Marlowe, when Virginia intercepts him, and with a slight show of exasperation, says:

TITLE: "Don't be silly. He only wanted to tell me a joke!"

She finishes speaking and is quite serious and irritable as she does so. Everidge, in a sullen and suspicious manner, says:

TITLE: "What joke?"

As he puts the question to her, Virginia thinks of something that Marlowe said that amused her, and with a trace of a smile, as she recalls it, she says:

TITLE: "He said that one of these classical dancers has so many splinters in her feet, that she ought to be doing a clog dance!"

As she finishes speaking she smiles a beaming smile that she hopes will prove infectious. However, the stubborn Everidge still remains sullen and he says:

TITLE: "I don't see anything funny in that."

He finishes speaking, and again Virginia becomes rather serious. Everidge, with a sudden movement, places one of his hands on her shoulder, and, speaking very earnestly, says:

TITLE: "Look here! Are you in love with him?"

He finishes speaking, and with his free hand he makes a slight but emphatic gesture of indication in the direction of Marlowe. Virginia seems to be slightly but genuinely surprised and indignant. She exclaims:

TITLE: "Of course not! I'm in love with you!"

As she finishes speaking, she adds a reassuring and loving smile to her expression, in order to prove to the best of her ability the truth of her statement. However, Everidge's earnestness does not alter. He fears that there is a nigger in the woodpile somewhere—that Virginia is not being absolutely honest with him. He says:

TITLE: "And you are going to elope with me at midnight?"

As he puts the question to her he scrutinizes her very intently, as he anxiously awaits his answer. Virginia cannot conceal a slight display of amusement at this fresh manifestation of Everidge's jealousy. She crosses her heart and hopes to die if she doesn't intend to elope with him

Something Entirely New

BILLY WHISKERS

Selling Like Hotcakes

WORLD FAMOUS KID STORIES

By Frances Trego Montgomery

FEATURING the only trained goat outside of vaudeville in the world today. Actual movies, not cartoons or drawings, made especially for 16 mm. Home Libraries. Many millions of copies of the Billy Whiskers books by Frances Trego Montgomery have been sold for the last twenty-five years by every department and book store in the entire country. Positively the greatest kid novelty films and cleanest child entertainment you can buy. Billy Whiskers is remembered in every home by old as well as by the youngsters. These films have never been seen in any theatre as they were made especially for you at a production cost of over \$25,000 for the series. Released first run at rate of two a month, starting in June.

JUNE RELEASES

No. 1. BILLY WHISKERS in THE LIFE OF A FIREMAN

SEE a live, honest to goodness goat go through the flames and save the life of a child. See him as the fireman's mascot. See him play checkers with the Chief. See Billy Whiskers smoke his pipe.

Code: Billy 1. Average 100 Ft. Price \$8.00.

No. 2. BILLY WHISKERS in THE SODA WATER CLERK

SEE this famous goat butt his way into high society. See him take charge of the soda fountain and actually make a soda and drink it. See the big excitement he causes in the drug store.

Code: Billy 2. Average 100 Ft. Price \$8.00.

All films shipped C.O.D. unless paid for with order which will be filled in order received. Better still, wire for them. 30% off to dealers.

Give the children something else besides all educational, travel or natural history. Mix in some Billy Whiskers comedy or good vaudeville acts. Keep the amusement end of your program up.

Watch Next Month's Announcement

U. S. PERSONAL FILM TRADING COMPANY

20 EAST EIGHTH STREET

TELEPHONE WABASH 6539

CHICAGO, ILLINOIS

at midnight. Although Everidge is pretty thoroughly convinced, the enigmatical smile that she wears on her lips and in her eyes baffles and torments him. Virginia watches the dancers, and Everidge tries to do likewise.

Scene 68. Another portion of the grounds.

Semi-close-up of Calviari, who, with hawk-like intentness, is watching what is transpiring between Virginia and Everidge. Someone in the group near by speaks to him, and Calviari recovers sharply, and with a forced smile glances toward the people who are near him.

Scene 69. Close view of Calviari, the Sitgreaves and Marigold. Marigold had distracted the attention of Calviari by asking for a cigarette. Calviari takes out his case and offers her one. She takes it. Mr. and Mrs. Sitgreaves decline his offer of a cigarette, and Calviari takes one for himself.

Scene 70. Close view of Virginia and Everidge—same angle as scene 67.

Virginia, who knows it's getting toward ten o'clock, is wondering how she's going to get away from Everidge and meet Calviari. She is becoming slightly nervous. As he watches the dancers, Everidge is unaware of the fact that Virginia is occasionally glancing at him out of the corner of her eye—Just a flash.

Scene 71. Close view of the Sitgreaves, Marigold and Calviari, same angle as scene 69.

Calviari is offering a light to Marigold. She takes it. Calviari

lights his own cigarette, and then, as he returns the lighter to his pocket he seizes the opportunity to glance anxiously toward Virginia and Everidge. He then takes out his watch and glances at it. As he does so, cut to

Scene 72. Close-up of Calviari's watch. The time is a quarter to ten.

Scene 73. Close view—same angle as scene 71.

Calviari, who is now quite serious and anxious, for he wonders if Virginia will manage to get away, puts the watch in his pocket, and as he does so, he, unobserved by the Sitgreaves, again glances toward Virginia and Everidge.

Scene 74. Close view of Everidge and Virginia—same angle as scene 70.

Virginia, who is becoming quite nervous, glances at her wrist watch. She wonders how she is going to get away from Everidge.

Scene 75. Close view of the Sitgreaves, Marigold and Calviari—same angle as scene 73.

Calviari is relieved when he sees Virginia glance at her watch. He is confident that she will manage to get away somehow. He asks the Sitgreaves and Marigold if they will excuse him for a few moments, and he then, intent upon going to the summer house, saunters from the scene.

Scene 76. Exterior—Another portion of the grounds.

Close view of Consuelo and George Raeburn. They are standing side by side and watching the

dancers. Raeburn glances about and is displeased when he sees:

Scene 77. Close view of Everidge and Virginia, both of whom are unaware of the fact that Raeburn is watching them. Everidge in an expressionless manner is watching the dancers, but Virginia is becoming more nervous and anxious every moment, so much so that she is almost on the point of becoming exasperated with Everidge for his unconscious interference with her plans—Play for laugh—Brief scene.

Scene 78. Close view of Raeburn and Consuelo—same angle as scene 76.

Raeburn is so displeased at seeing Everidge with Virginia, that he determines to go to them. He is just about to start from the scene, when Calviari, still smoking, strolls into it. He compliments Raeburn upon the event, as he extends his hand to him. Raeburn, who can scarcely take his eyes off Everidge and Virginia, mechanically takes Calviari's hand. Consuelo, hearing the voice of Calviari, glances toward Calviari and her father, and immediately a frightened expression comes upon her face.

Scene 79. Close-up of Consuelo as she, with an expression of fright that is akin to that of a bird in the presence of a snake, glances at Calviari.

Scene 80. Close view—same angle as scene 78.

Raeburn asks Calviari to excuse him, and exits in the direction

(Continued on page 38)

Bell & Howell June Aids



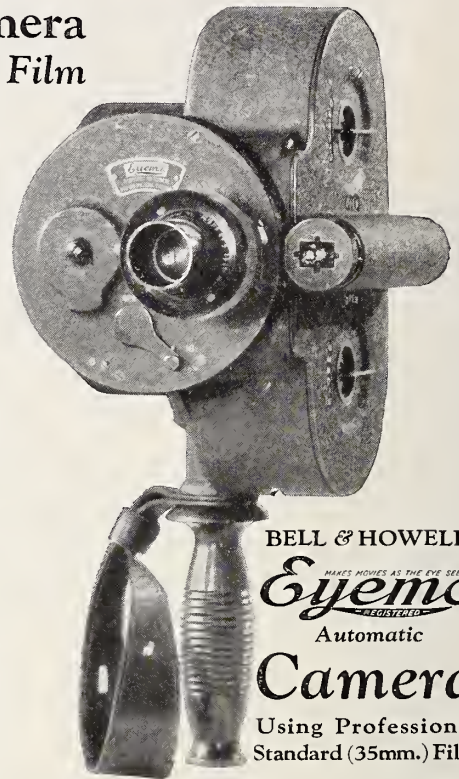
To operate Filmo, simply locate scene in spy-glass viewfinder and press the button. The operator has one hand free to "follow focus" or "dial iris" with camera in operation. Iris stops and focus numbers are plainly visible in viewfinder. The lens alone regularly lists at \$83. It is a 47 mm. F 2.5 Taylor-Hobson Cooke anastigmat in micrometer focusing mount. Fourteen other lenses, with accurately matched viewfinder pieces are interchangeable with this lens. There's no guesswork with Eyemo.

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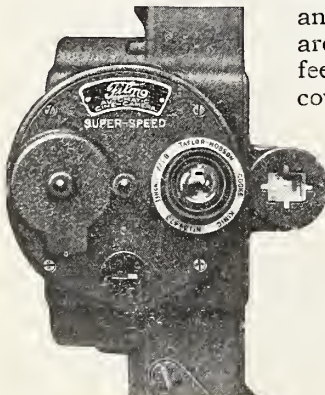
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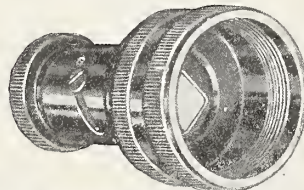
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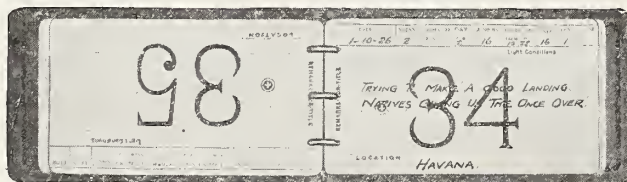


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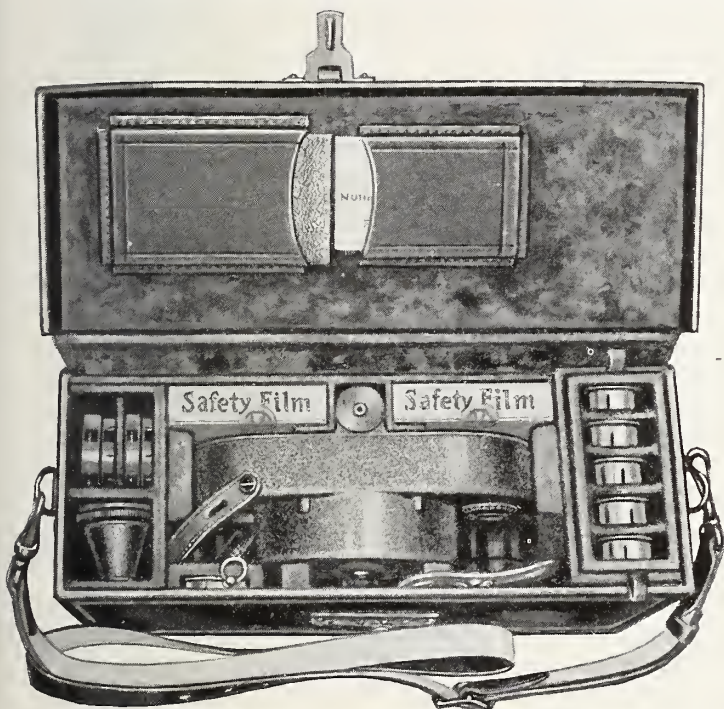


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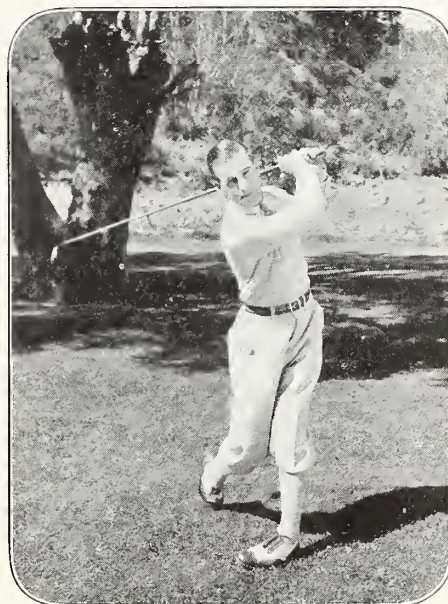
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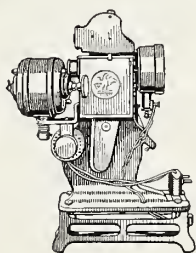
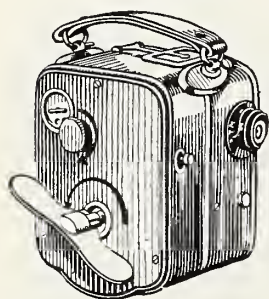
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DANGEROUS GROUND

(Continued from page 35)

of Everidge and Virginia. Calviari now espies Consuelo, and, in a suave, debonair manner, he smilingly says: "Well, this is a surprise! How are you tonight, Consuelo?" Consuelo tries to mask her fright and succeeds to a certain extent, but not enough, however, to reply to Calviari's question.

Scene 81. Close view of Virginia and Everidge—same angle as scene 77.

Virginia is glancing resentfully at Everidge out of the corner of her eye, when both Everidge and Virginia are surprised by the advent of Raeburn, who, upon entering the scene, simply pauses and glances in a hostile fashion at Everidge. Everidge, who has almost instantaneously regained his poise, shoots a hostile glance in the direction of Raeburn, and then asks Virginia to excuse him. He bows and starts from the scene in the same direction from which Raeburn entered it. Raeburn immediately starts to reprimand Virginia for associating with Everidge. Virginia tries to mask her vexation.

Scene 82. Close view of Calviari and Consuelo—same as scene 80.

Calviari asks Consuelo how she is enjoying the dancers. Consuelo does not deign to answer him. She has regained some of her customary poise, but it is evident that she is still frightened and uneasy. Everidge, lighting a cigar, enters the scene. Calviari sees him first; he feigns enthusiastic delight. He says: "Well, Everidge, old man, how are you?" and extends his hand. Everidge feels somewhat flattered by Calviari's manifestation of pleasure at seeing him. He becomes quite cordial. He then bows to Consuelo and takes her hand. Consuelo is delighted and relieved at seeing him. She does not like Everidge very much, but she certainly likes him ten thousand times better than she likes Calviari. Calviari glances at his watch and then asks if they will excuse him. Both Everidge and Consuelo agree, and Calviari strolls from the scene. Everidge starts to tell Consuelo that he is sorry for what occurred that afternoon. Consuelo covertly glances in the direction of Calviari.

Scene 83. Close view of Raeburn and Virginia—same angle as scene 81.

In keeping with her recent custom, whenever her father is on the subject of Everidge, Virginia maintains a discreet silence. Raeburn is quite hot under the collar and is becoming hotter every second as he

talks to Virginia. However, Virginia's distress and Raeburn's anger are dispelled by the advent of the Sitgreaves into the scene. Marigold is not with her parents. Sitgreaves shakes Raeburn's hand and Virginia greets Mrs. Sitgreaves. Sitgreaves almost immediately engages Raeburn in conversation, and Virginia seizes this opportunity to excuse herself. Raeburn would like to keep an eye on her, but Sitgreaves, who is an earnest talker, engages the undivided attention of Raeburn.

Scene 84. Exterior.

Close view of Consuelo and Everidge. As a form of reaction to her meeting with Calviari, Consuelo suddenly becomes quite weak. Everidge notes the change in her and is surprised and alarmed. He asks her what is the matter. Consuelo reassuringly tells him it's nothing, that she simply feels rather weak for the moment, that it will pass. Everidge asks her if she wants him to take her into the house. Consuelo says no. Everidge calls a servant. The servant enters the scene. Everidge tells him to get a chair. The servant exits, and while waiting for the chair, Everidge supports Consuelo.

Scene 85. Middle distance shot of the summer house.

Calviari is anxiously waiting in the summer house, which should be a quaint affair that is open on all sides and surrounded by well-trimmed clumps of shrubbery. Virginia enters the scene on her way toward the summer house.

Scene 86. Close view of summer house.

Calviari, who has evidently been waiting for some little time, is coming down to the foreground and examining his watch, as Virginia appears at the entrance to the summer house in the background. Calviari hears her and turns sharply. He is relieved, and then overjoyed. Virginia rushes to him, and they fervently embrace. Calviari kisses Virginia.

Scene 87. Near summer house.

Marlowe, who is partially concealed by a box-hedge, is intently watching Virginia and Calviari. It is evident that Marlowe is satisfied that he can observe without being observed.

Scene 88. Close view of Virginia and Calviari—same angle as scene 86.

Calviari releases Virginia. She says:

TITLE: "I am ready! Did you bring the letters?"

She puts the question to Calviari. Calviari feels of the inside pocket

of his coat, in order to assure himself, and then tells her that he did, and, speaking seriously, he says:

TITLE: "*Yes—But I will not give them to you until the ceremony has been performed!*"

He finishes speaking, and there is a slight trace of antagonism in his manner. He apparently would have Virginia believe that he resents speaking about such a matter at this juncture. However, Virginia is obdurate. She says:

TITLE: "*Then let me see if they are the originals and if you brought all of them.*"

She finishes speaking and extends her hand. Calviari is annoyed. However, he perceives that she is in earnest, and with a slight show of irritation, he brings out the letters and places them in her hand. Virginia starts to examine them.—It is a clear moonlight night, and, therefore, she will have no difficulty in reading them.

Scene 89. Near summer house—same angle as scene 87.

Just a flash of Marlowe watching, as before.

Scene 90. On lawn.

Close view of Everidge and Consuelo. The servant enters with a chair. Everidge assists Consuelo as she sits down. He tells the servant to bring some water, and the servant exits to do so. Consuelo is beginning to recover. She feels better upon sitting down.

Scene 91. Close view of Raeburn and the Sitgreaves. Mr. Sitgreaves is still talking to Raeburn. Raeburn is decidedly annoyed, but tries hard not to show it.—Just a flash—Play for a laugh.

Scene 92. Close view of Virginia and Calviari in the summer house. Virginia has started to examine the letters; Calviari is taking out a cigarette.

Scene 93. Close view—same angle as scene 89.

Just a flash of Marlowe watching.

Scene 94. Close view of Everidge and Consuelo—same angle as scene 90.

The servant has brought some water. Consuelo is sipping a bit of it. Everidge puts the glass back on the tray. The servant exits. Everidge asks Consuelo if she feels better; she assures him that she does. Everidge tells her that he wants to see Virginia, that he will look about a bit, and then come back to her. Consuelo assents and thanks him. Everidge looks about for Virginia, and then not seeing her and won-

dering where she is, he strolls from the scene in search of her.

Scene 95. Summer house.

Close view of Virginia and Calviari. Virginia finishes examining the letters. While waiting for her to complete the examination, Calviari has been smoking a cigarette. As Virginia completes the examination of the last letter, she hands the bundle to Calviari, and as she does so, she says:

TITLE: "*Yes—They are all here*" She finishes speaking, and as Calviari, who is still somewhat peeved by the fact that she distrusted him, starts to take the letters, Marlowe stealthily enters the scene behind Calviari. Although aware of Marlowe's approach, Virginia pretends not to see him. As Calviari takes the letters, Marlowe from behind seizes Calviari's wrist, and with a sudden, dexterous movement twists Calviari's arm into a hammerlock. Calviari is stunned; he gasps in agony and releases the letters, which the grim Marlowe gives to Virginia. Calviari straightens up, and as he does so, he glares in surprise and anger at Marlowe. Marlowe is enraged; he hates the type of man that Calviari is.

Scene 96. Close-up of Marlowe as he, by way of explanation, speaking fiercely to Calviari, says:

TITLE: "*You're a blackmailer, a swindler, a swine and a fraud, Calviari! I'll give you just forty-eight hours to get out of the country!*"

He finishes speaking. Cut to:

Scene 97. Close-up of the enraged Calviari as he glares at Marlowe.

Scene 98. Close-up of the frightened, anxious Virginia, as she watches, the letters clutched in her hand.

Scene 99. Close view of the trio. Marlowe asks Calviari if he has made himself perfectly clear. Calviari, who seems to realize that the game is up, tells him that he has and that he agrees to do what Marlowe has suggested. Marlowe then releases Calviari. Calviari does not glance at Marlowe. Instead, he keeps his back to him, and his hatred for Virginia is clearly manifest, as he glances at her. Virginia defiantly eyes him. Calviari makes a sudden lunge for the letters. He almost gets them, but just as his hand closes over them, Marlowe seizes him by the collar and swings him about. Calviari makes a rush at Marlowe; he hits Marlowe on the jaw. Marlowe is momentarily staggered by the blow. However, he sets himself and as Calviari again plunges at him, he hits Calviari a



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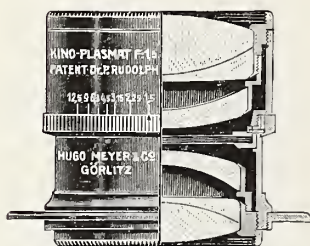
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straight right on the point of the jaw. Calviari is not only stopped, but he is hurled backward by the force of the blow.

Scene 100. Near rear entrance to summer house.

Calviari, trying to get his balance, staggers back swiftly from the force of the blow. He fails to keep his balance and falls to the ground. He tries to get up, but unconsciousness overtakes him, and he becomes inert.

Scene 101. Close view of Marlowe and Virginia intently watching Calviari. Satisfied that Calviari is helpless, Virginia, in order to ascertain if he has been seriously hurt, directs her attention to Marlowe. Marlowe reassures her, and then Virginia, in an outburst of gratitude, embraces him, and just as she does so. Everidge enters the scene and pauses in consternation in the main entrance of the summer house. Virginia and Marlowe become conscious of his presence, and are horrified.

Scene 102. Semi-close-up of Everidge as he glowers at Marlowe and then advances toward him.

Scene 103. Close view of the trio. As Everidge advances toward Marlowe, Virginia rushes toward Everidge and says: "You must listen to me, Craig. Let me explain!" Everidge, however, thrusts her aside and takes a punch at Marlowe. Marlowe, to protect himself more than anything else, swings at Everidge. Everidge becomes enraged and hammers Marlowe mercilessly. Marlowe reels before the attack. Virginia is horrified. She fears that Everidge will kill Marlowe. She tries to interfere, but failing to do so, she finally, in desperation, screams.

Scene 104. Semi-close-up of the horrified Virginia as she screams. Tears are streaming down her face; her hair has become disheveled.

Scene 105. Close view of the trio—at the summer house—same angle as scene 103.

Marlowe fights back gamely, but he is no match for Everidge. Virginia screams again.

Scene 106. Exterior—Lawn fete.—Full view.

Virginia's screams have been heard by the guests, and consternation prevails. They wonder where the screams are coming from.

Scene 107. Close-up and just a flash of Raeburn, as he hears the scream. He recognizes it as the voice of Virginia; he is horrified.

Scene 108. Lawn fete—full view.

The guests, in trying to locate the source of the scream, move about in a confused manner—just a flash.

Scene 109. Exterior — summer house.

Close view of the trio. Marlowe, who has received a bad beating, makes one final rush at Everidge. However, Everidge meets him with an uppercut, and Marlowe goes down and out. Virginia is horrified, as she sees the fall of Marlowe. She then, infuriated by the outrageous injustice of Everidge's attack and with a sudden movement, she rushes to Everidge and tries to pummel him with her fists. Everidge is amazed, Virginia, with passionate denunciation, as she indicates Marlowe, cries:

TITLE: "*You brute! You beast! You hurt the best friend any man ever had!*"

She finishes speaking; she is almost on the point of hysteria. Everidge tries to seize her wrists and calm her, but Virginia thrusts him back, and then angrily exclaims:

TITLE: "*Consuelo became infatuated with Calviari and sent him several foolish letters, which, if published, would disgrace her because of the false construction that could be placed on them!*"

She pauses for a moment, and then continuing in the same passionate manner, exclaims:

TITLE: "*Calviari blackmailed Consuelo! In desperation she confided in me! I enlisted the aid of Clyde Marlowe—and then pretended to be enamoured of Calviari, who wanted to marry me because he knew I am of age, which Consuelo is not!*"

She pauses for a moment to catch her breath, and then continuing, she exclaims:

TITLE: "*We got the letters tonight! And here they are to prove it!*"

She finishes speaking, and as she does so, she shows the letters, which are still clutched in her hand, to Everidge. Everidge is astonished by what she has revealed to him. He can scarcely believe that he has heard aright, and in amazement, exclaims:

TITLE: "*But why didn't you come to me?*"

He finishes speaking and puts the question to her. Virginia, who has been terribly distraught by the strain she has been through, and who is still crying and furious and wretched, answers his question by saying emphatically:

TITLE: "*Because you've got the temper of a maniac—a temper that would have spoiled everything!*"

She finishes speaking and is thoroughly angry and bitter as she does so. Everidge's sense of guilt is causing him so much anguish that he can endure it no longer. He ex-

claims: "Forgive me, Virginia, please forgive me! I didn't know!" He tries to take her in his arms. Virginia draws away, as if his touch were abhorrent to her. Her action merely intensifies Everidge's sense of contrition. He exclaims: "Listen to me, you must listen to me!" and he seizes her by the arms. Virginia tries to pull away from him. Everidge starts to tell her that he will never lose his temper again, that he didn't know, that he is terribly, terribly sorry.

Scene 110. Summer house—same angle as scene 100.

Calviari is regaining consciousness. He is quite groggy, however, as he assumes an upright position. His head clears enough for him to realize that this is no place for him, and he starts to stagger away from the summer house—Play for laugh. *Scene 111.* Semi-close-up of Everidge and Virginia. Everidge has forced Virginia to listen to him. He is speaking very earnestly and very contritely, as he says:

TITLE: "I swear to you on my sacred word of honor that I shall never lose my temper again!"

He finishes speaking. Virginia has recovered somewhat—and Everidge is ardently hoping that she will forgive him. Virginia begins to relent. *Scene 112.* Semi-close-up of Marlowe, who is both a tragic and a comic spectacle. He is on the floor of the summer house and consciousness is beginning to return to him. He opens his eyes, blinks blearily and then starts to get up, for with consciousness there also returns an increasing amount of fighting spirit.

Scene 113. Close view of the trio. Virginia is almost on the point of granting forgiveness to Everidge, when Marlowe rises unsteadily to his feet. Under the impression that he is still fighting, he lurches toward Everidge, who clasps his wrists and then, with great intensity of desire, Everidge exclaims:

TITLE: "Clyde—Clyde—Old Pal—I didn't know! Please—Please forgive me!"

He finishes making his plea. Marlowe, who is almost like a drunken man, grins rather foolishly for a moment—Play for laugh—Then Marlowe's head clears, and he begins to understand what is transpiring. He thinks hard for just a second, and Everidge anxiously asks: "Will you forgive me?" Marlowe's noble nature asserts itself, and extending his hand, says: "You bet your life I will!" Everidge is greatly relieved. Virginia is also greatly relieved to see the two friends reunited in friendship again.

Everidge, after embracing Marlowe, is on the point of asking Virginia to forgive him also, when they look toward the entrance of the summer house, and there appears a number of excited guests, who have espied the trio in the summer house. The group consists in part of Raeburn, the Sitgreaves, Marigold and Consuelo. As Raeburn pauses and stands antagonistically eyeing Everidge, the other guests pause also, and Virginia for the moment is fearful that there will be another quarrel between Everidge and her father.—The scene fades away.

TITLE: When forgiveness had been granted and explanations made, George Raeburn felt so overjoyed that he even consented to Virginia's marriage to Craig Everidge.

Scene 114. Summer house—full view.

Fade-in.

Quite a number of the guests are present, and full explanations have been made. Raeburn is shaking Everidge's hand, and both are smiling. However, upon releasing Everidge's hand, Raeburn warns Everidge that he won't be responsible for what may happen to him if he, Everidge, loses his temper again. Everidge becomes serious at this and vows "Never again!" slightly raising his hand as he does so. Raeburn believes in his sincerity, and slaps Everidge on the back. Everidge's left arm is about Virginia, who is smiling and happy. Consuelo is beside Marlowe. Marlowe's left arm is about Consuelo. Everidge, speaking gratefully and smilingly to Marlowe, says:

TITLE: "Clyde, old pal, you seem to be the only one of us who has been out of luck in all this."

He finishes speaking, and Marlowe, as the others glance at him, with a very wise and joyous expression on his face, says:

TITLE: "Not at all! Not at all! Consuelo and I were married last week!"

He finishes speaking and is thoroughly conscious of the fact that his statement is going to create a sensation, as he does so. It does, indeed, create a sensation. They gaze at him in amazement. Consuelo cuddles close to Marlowe. Raeburn is astonished and then delighted. He rushes to Marlowe to congratulate him. However, before he can reach Marlowe's side, Everidge has let a whoop of delight out of him and hugged Marlowe.—General laughter prevails at this, and as the excited and laughing crowd of guests swirls about Marlowe and Consuelo, in order to congratulate them, the scene fades away.

THE END.

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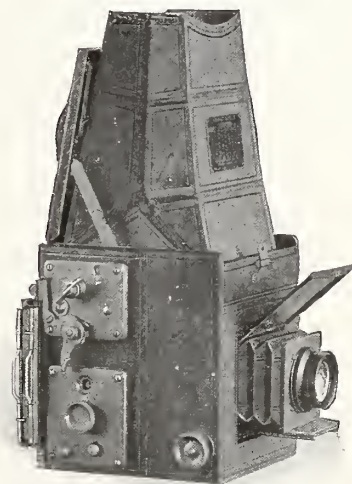
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CRITICAL FOCUSING

(Continued from page 22)

such simple actors as dumb beasts, but it could not be more definitely proved than by this new jungle film. Although this drama was cast in far Siam, we wager there is as much of humor, pathos, fear, beauty, and so on to be wrought by a sympathetic amateur from the lives of everyday cats, dogs, horses, or what pets have you.

MAGNASCOPE AGAIN. The magnascope, which is a projection attachment that increases the screen image several times in size, and first used in "Old Ironsides," is also employed in Chang in the scene where the elephant herd thunders into the picture, and seemingly out into the audience. Gilbert Seldes in the New Republic throws out the interesting suggestion that application of the magnascope principle may solve the problem of amateur projection for large groups, providing a larger screen image without materially increasing the projected grain, and thus maintaining the quality of the larger image. This will be investigated.

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WITHOUT SCRIPT. We are told that direction of White Gold started in the stereotyped manner with a script to follow. However, it seems there was something wrong with the script, so it was abandoned and the story allowed to develop on Mr. Howard's cine-palette, as occasion, mood, and instinct of all involved might lead.

While this may be a revolutionary idea in Hollywood, we imagine it may be the rule rather than the exception with the amateur, for whom a complete continuity is a rara avis, and sometimes less than that. The point is that when it is well done, as in White Gold, the screened result bespeaks a sincerity rare in the tailor made models.

NOW IT CAN'T BE TOLD

(Continued from page 19)

were engaged then. That was before I met Arthur . . . Charlie Heffelfinger was the first man who ever kissed me, and I thought he was the most wonderful creature in the world. He *is* handsome, isn't he? Notice what lovely curly hair he has . . . Arthur, don't turn it so fast. You're making Charlie act like an epileptic . . . I used to *adore* to

run my hands through Charlie's hair my "flower garden," I called it. Silly, wasn't I, . . . But I used to do the same with Arthur's, too, until he got so bald,—didn't I, dear? And I always tell him that it's more important to have brains inside your head than hair outside it . . . Though I don't mean to say that Charlie Heffelfinger wasn't brainy. He turned out to be a big success, and he's a U. S. senator now. Poor Charlie! He was terribly broken up when I decided not to marry him. He finally married some Washington girl, but they say he and she don't get along, at all. . . I wonder how it would feel to be a senator's wife? Oh, well, there's Charlie and me in swimming together . . . Not so fast, Arthur, *please!* . . . Arthur, what *are* you muttering about? . . . Actually, Mrs. Pethwick, I believe Arthur's jealous because I'm showing you these pictures of Charlie Heffelfinger . . . Never mind, Arthur, this reel's almost finished, and then we'll have some pictures of you . . . Yes, indeed, the other reel is all made up of pictures of you, dear,—baby pictures that your mother must have taken . . . Oh, Mrs. Pethwick, you'll *die* laughing at them. There's one shot of Arthur playing with a kitten, that's just too cute. He had a little lace jacket on, and long golden curls like Lord Fauntleroy. To look at Arthur now, you'd never think he once had long golden curls, would you? I wouldn't have believed it if I hadn't seen it . . . Put on the other reel now, Arthur. I want Mrs. Pethwick to see the picture of you splashing in your little tin tub. . . It's priceless, Mrs. Pethwick, a close-up of Arthur being bathed by his nurse. He had such a jolly little roly-poly tummy, and the darlingest—,,, Arthur, what *are* you groaning about? Why, your face is all red! Do you feel all right? Are you sure? . . . As I was saying, Mrs. Pethwick, he had the darlingest—

(S s s s s s s—BANG!)

Heavens, there goes the fuse! And not another in the tower. Isn't that a shame. Now you can't see all those lovely baby pictures. . . Arthur, how *could* you be so careless? I saw you cross those frayed wires. I saw you do it! Why, a five-year-old child would have had better sense than that . . . I'm dreadfully sorry this happened, Mrs. Pethwick, because now you won't get to see how cute Arthur really was when he was a baby. I'm sure Arthur didn't mean to be so careless . . . Arthur Jennifer, what *are* you grinning about?

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STARK LOVE

(Continued from page 9)

There were six of us in the company which produced "Stark Love," and it was necessary for us to literally burrow our way into the mountains. We cut a roadway through the forest, often blasting huge rocks. Finally reaching a location near a group of unused cabins, we established a military laid out camp. We purchased these cabins, tore them down, then reconstructed them, leaving one end of each cabin open so that we might procure the proper camera angles. The roofs also were eliminated to admit photographic light.

In going among a primitive people the producer finds that one of the most difficult tasks confronting him is casting. It required six weeks to cast "Stark Love," and even then we were forced to get the boy and girl from nearby towns. Often we were blocked by religious opposition, and it is practically impossible to overcome this in a primitive people.

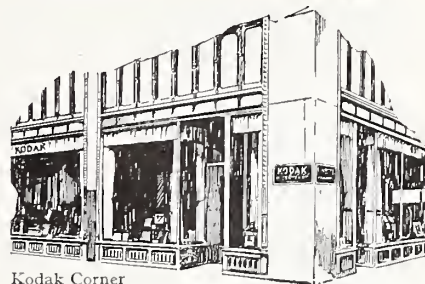
Even with our cast assembled our difficulties were not at an end. As I stated before we had to win the confidence of these people. Also, before the camera they were stiff. Their natural reserve is invariably characteristic of them. We soon discovered that ordinary directorial methods would avail us nothing. After several attempts to film scenes we found that the wearing down process was necessary. Often times we would rehearse one scene three and four hours, thus breaking down the inhibitions. This breaking down process was not unlike animal training.

We saw none of our work until we had completed the picture and returned to New York. We had worked hard and we had worked blindly. And what have we got to show for it? We have, I believe, a remarkable phase of mountain life, truthfully told by amateurs, and a motion picture that defies classification.

**WITH AMATEURS IN
AFRICA**

(Continued from page 21)

Peninsula in the form of a troupe of baboons, big grey-haired fellows, which frequent the mountains at the Southern end, and they offer another possibility to the amateur with a telephoto lens, for it is impossible to get close enough to them to use an ordinary 3.5. They have their sentries always on the lookout and they give the signal long before one can get close to them. They are perhaps the most intelligent of all animals. The old male baboons systematically take turns watching at



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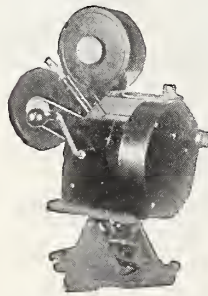
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high vantage points with a view of the surrounding country, while the remainder play in the sunshine. It is my own ambition to get a picture of one of the mothers spanking her naughty offspring—yes, they do, just as an irate human being might slipper her child.

North of Durban lies Zululand, where native life may be seen, unaffected by civilization, where the mighty Chaka once ruled, the Napoleon of the negro races. The main road passes his old Kraal, and still the warrior, skin greased and shining in the sun, assayed in right hand, a large shield of ox hide, animal skin around his loins, can be filmed, running over the veld, the essence of physical perfection.

The Bushveld is hard to picture in words. It is not the Dark Africa from which people conjure up visions of dense undergrowth, palms, evil smelling swamps and so on. Africa, in fact, is really very open. In parts of South Africa, for instance, there are rolling plains treeless for hundreds of miles. The Bushveld, however, is covered with trees, some large, some small, different shapes, different kinds, some growing sparsely, some in dense mass, stretches of grass parkland, tall grass, short grass, and hills of all kinds and shapes, everything different and yet everything so much alike that it is positively dangerous to go out without a native guide. Five minutes out of camp and often one is completely lost. Most of us have had that experience, and what an experience it is. One might wander for miles and miles, not a sign of civilization, night coming on, wild animals, thirst and so on. It is indeed an unpleasant experience, and a time when imagination runs riot, and then one usually discovers he has walked in a circle and is bare fifty yards from camp.

It is impossible to go into details of a shooting trip. To those who like the great outdoors, there is no finer holiday, nor finer experience. Every day one goes out, whether one sees any game, shoots anything with gun or camera or not, is an adventure of its own. But to appreciate it properly one should go with a person who knows the country, who has made it his home, and live his life with him for a month; a life completely different from the one to which one has been accustomed.

Don't go as a tourist and have all the essentials of civilization brought out into the veld. Rough it for a month and record your experiences with a movie camera.

HEIRS TO THE FLATHEAD

(Continued from page 14)

who needs all the freedom he can get for horsemanship.

Our first problem, therefore, was to get a good pictorial record of our trip, but knowing full well that fiction is the only real truth to be found in this world of woe, I couldn't go on with the plan with any interest without tying it up to some kind of a story. The story—"The Heirs to the Flathead"—is the result and, bad as it is, it stands today as a completed picture of about 1,500 feet with main title, cast of characters, credit lines, close-ups, sub-titles and a logical (?) story carried from a beginning to an end. It is the pursuit type of plot. In order to meet our problem of using so many people as principals the different members of the party were divided into different opposing groups. A guide was assigned to each group to act his part in the story. Without going into the details of the continuity, it deals with the search for a lost mine by an heiress and her guardian, and the necessity for finding it before a certain date. Naturally the villains were on to the game and were hunting it for themselves. Beside that there was a detective who was operating more or less on her own, a mountain waif, a lone prospector, and so forth, all needed to tie up the loose ends of the story.

I took with me about thirteen hundred feet of film. I had never pressed the button of a motion picture camera until this one was put into my hands the day we left. Moreover, I had no book of instructions and no exposure chart. Fortunately the last morning on the train I found a man with a camera and told him my troubles. He gave me an exposure chart. However, I took that thirteen hundred feet of film trusting to luck and the exposure chart and never being sure that a single foot of it would be good. I never saw any of it developed until after we got back to Long Island. Out of the thirteen hundred feet I don't think we have thrown away ten feet of film. It is not all perfect, of course, but there is mighty little that is definitely poor photographically.

Most of the story was shot as near to chronological order as I could make it on the days when we lay over at camping spots, but there were a few times when I carried the camera on my saddle and got some especially good shots of the outfit in motion climbing mountains, and other scenic pictures. It was hard

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to take the time to act and direct the story when we were so busy with the necessity of catching fish and the innumerable things to be done around a camp. Yet there is not a one of us now who would have missed doing it.

THE ANCIENT MARINER TURNS AMATEUR

(Continued from page 10)

my nut. I saw golden possibilities, so I sold the family treasures, borrowed at the bank, and poured out a thousand dollars for a standard gauge cine camera, more still cameras, supplies, equipment, books, correspondence courses in movies, etc., etc. The stuff crowded the clothes out of my stateroom on the ship. At home it nearly caused a family tragedy for it loomed large in the hallway, decorated (?) the parlor, filled a closet, and obstructed the apartment generally.

But in six months I had netted \$100 from the newsreels. In spite of my recklessness my ventures appeared to be earning their salt. Late-ly I have struck a slump. We haven't run into much of interest, evidently, for most of what I have sent in to the movie people has been turned down. I am not discouraged, however, for I have my negative and my experience. I realize that I have just begun to sail the seas of photographic knowledge. I am fully persuaded that somewhere ahead, somewhere just beyond the horizon of the present are lying the golden isles of happiness for me. With the engines of cinematography installed to aid the sails of still photography I press ever onward content so long as I can make an inch of progress. I am thankful indeed for the new radio beacon of *Amateur Movie Makers*. It is going to be a fine thing to keep me in touch with the world and to help me to avoid the rocks and shoals along the route. It also serves to keep me in touch with the other craft that are now pushing forward in the same general direction in ever increasing numbers. I can feel that they constitute a fleet not to be dissipated until they have accomplished the bloodless conquest of another new world. They sail on like an Armada that cannot be denied.

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By Walter D. Kerst



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RECENTLY having had an opportunity to look at some representative sixteen millimeter amateur films, the writer noticed in most of them the absence of the closeup and semi-closeup view. It seems that the value of the closeups to a film is not appreciated enough by the average amateur cinematographer.

It would be interesting, from the photographic standpoint, to take a number of odd bits of film, closeup views, semi-distant and extreme distant shots, and splice them in juxtaposition in a reel and project. In almost all cases the much finer definition and photographic quality of the closeup would stand out, when compared in this manner, with the distant shots. There may be several reasons for this. Due to the area of sixteen millimeter film, objects at a great distance are almost microscopic in size, and when enlarged on the screen are not as good photographically as when the subject is much nearer the lens. Then there is the question of atmosphere in distant views. Every cinematographer when shooting extremely long views should use a long lens hood. This recesses the lens deeply, keeping out the rays of light that come from the side and are not needed, and which take away from the contrast of the finished picture. A simple lens hood may be made out of a piece of tin, painted dead black inside and out,

and fitted over the lens barrel. A good lens hood made for still cameras would serve admirably, and can be purchased at any photographic supply store.

Of course one cannot confine all his picture making to closeups alone. That would become as monotonous as all long shots. Use your judgment. Use your distant view to get your setting over to your audience at the beginning of a sequence, and then move to your nearer views. Important detailed action is often wasted because it takes place too far from the camera. Cut out the unessential space and show plainly what you are trying to portray. Remember, the easier you make the physical effort of looking at the picture, the easier it is for those looking to enjoy what is seen. Aside from the photographic quality, the closeup often makes unnecessary the use of titles, which should be reduced to a minimum in any photoplay.

The next time you get your reel back from the laboratory, have projected it, and are thoroughly disgusted with your ability as a camera-man, cheer up! The closeup will come to your rescue. The sixteen millimeter film is admirable for such work, and your closeups on your next reel, with a beautiful stereoscopic quality, and a definition equal to the professional's film, will give you more enthusiasm for this great sport than you ever possessed.

Are You A June Bug?

¶ You can answer this question safely because it does not reveal any hidden complex or indicate a Freudian fury. It merely means that you will pounce upon and snap at those nice dotted lines below.

The POUNCING FEE IS ONLY FIVE DOLLARS

To the

Date.....1927

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I accept the invitation of the AMATEUR CINEMA LEAGUE, INC., to become an annual League member. My check for FIVE DOLLARS payable to AMATEUR CINEMA LEAGUE, INC. is enclosed in payment for the dues, \$2.00 of which is for a year's subscription to AMATEUR MOVIE MAKERS.

It is understood that immediately upon my election I am to become entitled to all the privileges of the League. It is also understood that there are no duties or obligations connected with this membership other than those which I may voluntarily assume from time to time.

Name

Street..... City..... State.....

TIMKEN'S *Super-Feature*

Another Great Industry Joins the Movie Movement

SWIFTLY the motion picture is penetrating the industrial field. Concerns all over the country are realizing the tremendous advertising value and the ease with which different operations can be explained by means of the motion picture camera.

With the advent of amateur film equipment industrial concerns, that heretofore deemed the motion picture a medium either too expensive or too complicated in production, are using it widely. In addition many firms which have scores of reels stored on their shelves are adapting them for amateur showing, which opens to them a vast new field for distribution.

One of the more recent industrial productions is a "super-feature" of the Timken-Detroit Axle Company, of Detroit, Michigan. The film was produced in its entirety by Timken employees. The story is that of Timken Axles and it leaves the audience amazed at the explicit and vivid manner in which details of a manufacturing operation can be impressed upon its mind. In order to get approximately a thousand feet of 16 mm. film, ten thousand feet was "shot." This is equivalent to 25,000 feet of standard size.


The film shows the manufacture from beginning to end of a worm drive axle from the steel billet to

the finished product. Nor has the tremendous value of the close-up been neglected. The close-up shows, with maximum effect, the skilled work on parts that must be true to the thousandth of an inch; where the variation of as much as the width of a hair is enough to condemn the part to the scrap pile.

Nor is such a production lacking in drama even though it is an industrial film. In it are shown flaming furnaces where giant iron fingers reach into the leaping, curling flames and bring out glowing bits of steel which are then rushed by swinging cranes to huge forges. And so the film progresses. You are taken into the chemical laboratory, and shown how, with retort and crucible, the chemists test, prove or reject. You are also shown how axles are drilled, machined, heat-treated, inspected and assembled. Imagine the tremendous value of the close-up in showing to a large group such intricate operations. The printed word and "still" picture will always have their place in the industrial field, but it is for the motion picture to spread the message of the industrial manufacturer, as no other medium can.

Such a film will be of great value to colleges and technical schools. It will reveal to students the process of manufacture that is real, something that is more than mere abstract theory or figures on paper. Students can learn more about the worm drive in one hour from such a film than they could by weeks of intense study.

This film is to be shown in a unique manner. A special motor coach equipped inside for the showing of movies has been designed for this educational duty. The coach will accommodate 20 comfortably. If necessary 35 or 40 people could be gotten into this "auditorium." It will travel over most of the United States and in its chairs will be seated the manufacturer, the salesman, the operator, the student and the distributor. Here with their own eyes they can see the evolution of Timken axles. In addition to the showing of the film, a worm drive unit is also carried. At the various showings of the film this worm drive unit will make a "personal" appearance, which will leave no doubt in the minds of the spectators of the methods used in the production and the use of Timken Axles.



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Folding screen, opens 30x42"; set it on a table; use anywhere.

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This is an introductory offer. Here is a compact folding screen of finest quality, built-in erecting device permits mounting on a table, no hanging necessary. Each screen complete with waterproof container. 30x42" projection surface. World's greatest value. Send for your screen. Guaranteed. Will ship on approval on receipt of \$1.00 to cover transportation.

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NEW DUPONT 16mm FILM
Gives you a master negative from which positive prints may be drawn at any time.
To acquaint you with its exceptional brilliancy and extreme latitude we are making during the month of June the following

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3 rolls 100' Cine Kodak Film and
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Around Niagara Falls, scenic 16 m.m. 100 feet, \$7.00, this is toned and tinted. There are more coming. Watch our ad for surprise announcement.

Whatever you may want in amateur movies ask us, we make it!

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WHEN you plan to show your friends the movies you have made, don't forget that some well chosen entertainment subjects from the **Kodascope Libraries** will add the necessary variety to your programme and give it the finished professional touch.

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The world's greatest stars await your summons. A glance at the catalogue will impress you with the wealth of talent you can command.

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 KANSAS CITY, MO., 916 Grand Avenue
 LOS ANGELES, CAL., 3150 Wilshire Blvd.
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 NEW YORK, N. Y., 35 West 42nd Street
 PHILADELPHIA, PA., 2114 Sansom Street
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*And in Twenty-two Foreign Cities
 All Around the World*

BOOK REVIEWS

LET'S GO TO THE MOVIES.

By Iris Barry. New York: Payson & Clarke, Ltd. \$3.00.

An extremely personal view, this, of the motion picture industry, but also an extremely intelligent evaluation, obviously based on a long and sympathetic familiarity with the evolution of the eighth art. While such a Hunekerian intimacy with everything which has been done to date with the medium cannot help but arouse the envy of all of us who number in the majority the films we would have liked to have seen, Miss Barry's book presents a pleasant and effective exercise for overcoming this shortness of critical breath. The author is one of the founders of the London Film Society, she is movie critic of the *Spectator*, the *Daily Mail* and the *Weekly Despatch*. Not highbrow yearnings for the unattained, but the lively reflections of a woman of the world intelligently interested in the motion picture, are the expressions of this lively volume. The English terminology for the various props of the movie, we must admit are sometimes astonishing, but add piquancy to this cinema Worcestershire.

MOTION PICTURES FOR INSTRUCTION.

By A. P. Hollis. 450 pp. New York: The Century Company. \$3.00.

Mr. A. P. Hollis, Film Editor of the De Vry Corporation, has presented in his book a wealth of practical information for all those who would use the movie as a visual aid in teaching. The first part of the book is devoted mainly to the practical use of film in teaching and gives sample films and film lessons with teachers guides and explanatory data. Films are listed in library form, these libraries varying in size, presenting a wide choice of subject to the user.

The last half of the book is given over to a comprehensive list of the best educational films, with full description of their subject matter.

The 450 pages of this volume should prove a most valuable text for the teacher, presenting, as is the book's aim, "constructive methods that have been worked out in teaching film lessons to children and to select and arrange in library form the best of the educational films available."

THE MOTION PICTURE CAMERAMAN.

By E. G. Lutz. Illustrated, 248 pp. New York: Charles Scribner's Sons. \$3.00.

This book on motion picture photography should prove a welcome addition to the increasing library of books on the practical aspects of cinematography, especially for the amateur.

Its pages are profusely illustrated with practical, understandable illustrations that present much valuable information on all phases of the subject.

THE HOME MOVIE SCENARIO BOOK.

By Morrie Ryskind, C. F. Stevens and James Englander. 174 pp. New York: Richard Manson, Publisher. \$2.50.

Brevity having served wit, it is put to excellent uses in this book of short scenarios. That is one of their greatest charms. They are short enough to be practical, to meet the requirements of the medium as practiced by amateurs, and are clever enough to stand the strain of brevity.

Besides these twenty new scenarios for the amateur the volume also contains a handbook on home movie production with chapters on The Home Movie Company, Directing, Acting, Sets and Lighting, Make Up, Scenarios, Titling and Editing, and a Glossary of Movie Terms.

We recommend this book as a particularly happy gift to friends whose present film efforts are trials to the soul.

THE TAKING AND SHOWING OF MOTION PICTURES FOR THE AMATEUR.

By James R. Cameron. 238 pp. New York: Cameron Publishing Co., Inc. Paper, \$2.00; Cloth, \$2.75.

This interesting book, just off the press, should find a ready market among the thousands of amateur movie makers. It treats in detail, with as much avoidance as possible of technical terms, what the movie really is, the choice of a camera, and all the cameras available to the amateur that are now on the market.

A comprehensive glossary of electrical and mechanical terms is included in the volume, as well as simplified discussions on light, film, titles, editing and many other subjects.

Announcing Kodak Cinegraphs

KODAK CINEGRAPHS—the latest Eastman addition to home movie pleasures—are ready.

Kodak Cinegraphs are 100-foot lengths of 16 millimeter (standard amateur) Eastman Safety Film, which cover a wide variety of subjects such as drama, comedy, animated cartoons, sports, travel and education. These highly entertaining and instructive pictures can be purchased outright from Cine-Kodak dealers at a standard price of \$7.50 per reel—but little more than the cost of the raw film. Each

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Charlie Chaplin

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BEAU BRUMMEL, featuring John Barrymore
THE ADVENTURER, featuring Charlie Chaplin
GOING UP TO IGUAZU, a Travelogue
FELIX IN HOLLYWOOD, an Animated Cartoon
BOBBY JONES, Golf Champion
GETTING GAY WITH NEPTUNE, a Sport Picture
MOTHER GOOSE LAND, an Animated Cartoon

New releases next month—watch for them



Bobby Jones

At your dealer's

Eastman Kodak Company, Rochester, N. Y., *The Kodak City*



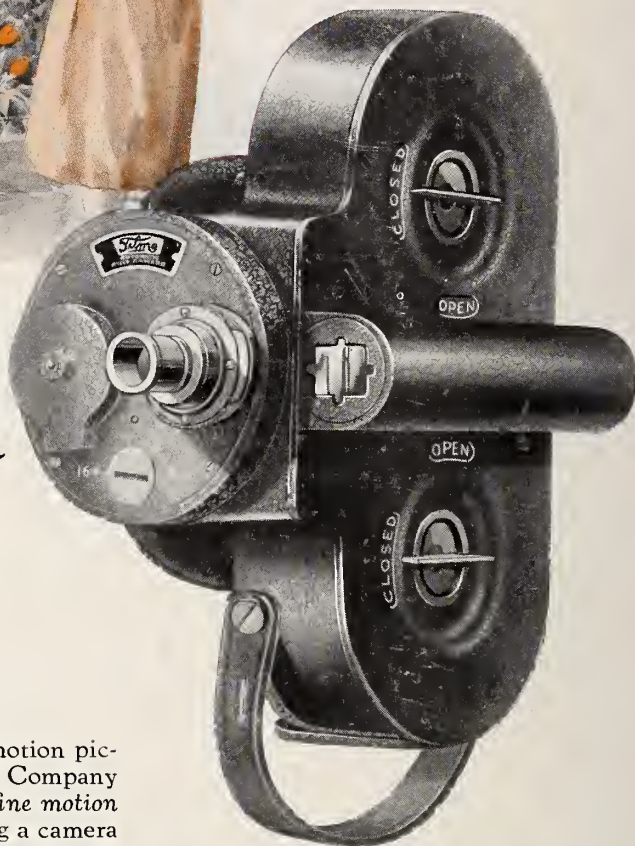
Only two simple operations necessary to take movies with Filmo:

1. Locate scene in spy-glass viewfinder
2. Press the button.

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Filmo
REGISTERED
Automatic



*So simple
a child can
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3. Twelve different lenses for special purposes may be interchanged with regular lens.
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7. Distinctive. Ornamental.
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REGISTERED

Automatic
PROJECTOR



The projector used by many leading industrial firms to show their own "sales" or "good will" movies. Shows your movies without flicker and with theatre clarity and brilliance. Runs forward, backward (for novelty effects) or stops on any single picture. Seven lenses interchangeable for varying pictures to various requirements. Described in Filmo booklet, "What You See You Get." Write for it.

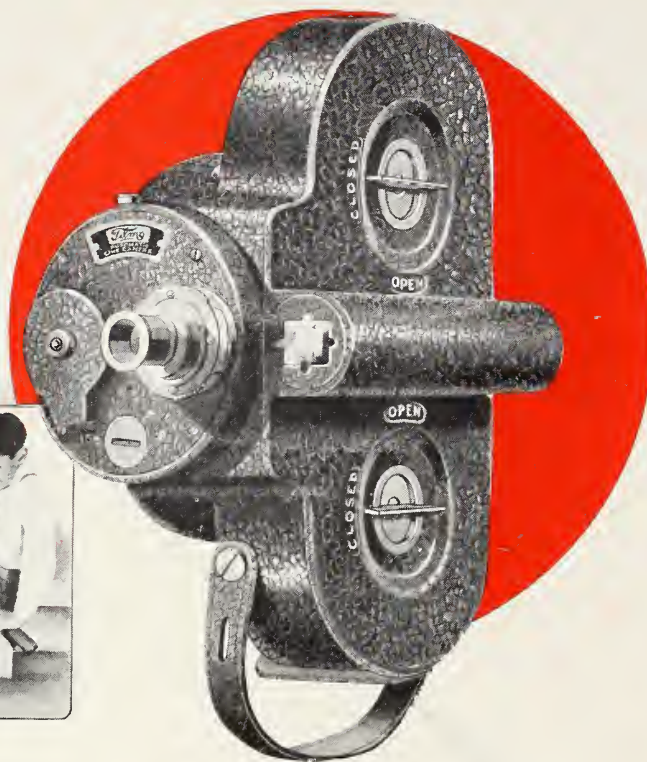
MOVIE MAKERS

AMATEUR

JULY 1927

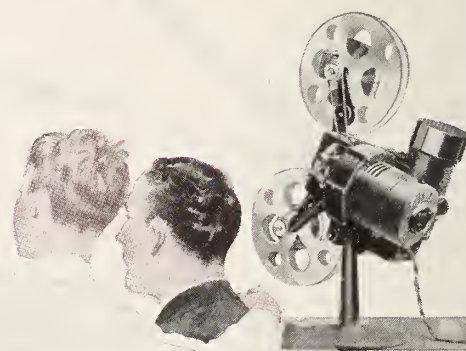
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CHILDREN are the best amateur movie actors. They are unaffected, natural—not "camera conscious." And it is well known among professional producers that a child in a scene "steals" the picture; in other words—captures a major share of the observer's interest.

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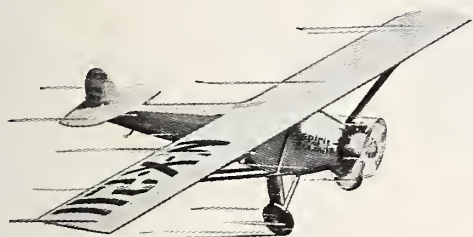
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IF you own a 16 mm. projector, you will certainly want to add these thrilling, historical reels to your Movie Library. Think of being able to sit comfortably at home and enjoy all the thrills of Lindbergh's Epoch-making flight, his reception abroad and his triumphant return on the "Memphis" to his own native land!

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CINEGRAPH No. 8502 Showing reception of Col. Lindbergh abroad and in this country.
Price \$7.50 per reel

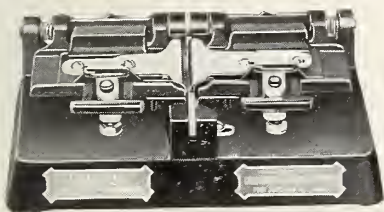
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CONTRIBUTORS

THE JULY COVER

JULY being the month of fireworks, Amateur Movie Makers presents Jorge Palomino's conception of a flare of silver rockets bursting against the black canopy of night.

RUSSELL T. ERVIN, JR., is technician and cameraman of the Motion Picture Club of the Oranges (New Jersey), an expert electrician who has constructed his own arc lights.

EVELYN GERSTEIN has contributed articles on motion pictures to the *NEW REPUBLIC*, *THE NATION*, *THEATRE ARTS* and *THE NEW YORK TIMES* and has a broad knowledge of professional motion picture production.

CHARLES A. HARRISON, one of the life members of the Amateur Cinema League, is head of the Harrison Radiator Corporation of Lockport, N. Y.

RAY F. HART, as a professional photographer who has wholeheartedly adopted the cinema hobby, has had a wide and varied experience in searching out picture possibilities.

DOUGLAS HUTCHINS is a member of the staff of the *New York Times*.

PAUL PRIDHAM is a resident of Oklahoma City and has carried his cine camera to both Europe and the Orient.

EVE ST. JOHN hails from Hollywood and is at present free lancing in New York.

ERNEST SCHOEDSACK is the cameraman, who, in company with Merian C. Cooper, filmed "Grass" and most recently, "Chang."

EDWARD STEICHEN is the famous portrait photographer of New York City.

MARGUERITE TAZELAAR is a student and writer in the field of cinematography, and a contributor to national magazines and newspapers.

STANLEY A. TOMPKINS is a professional photographer and cinematographer who has been associated with the largest photographic companies and has now established his own cinematic business in New York City.

W. P. WINSLOW is a member of the Sales Department of The Cadillac Motor Car Company of Detroit, and an enthusiastic believer in the value of motion pictures to industry.



MOVIE MAKERS

PUBLISHED BY THE AMATEUR CINEMA LEAGUE, INC.

"Heralding The Motion Picture Of Tomorrow"

Volume II

JULY, 1927

Number 7

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ONE of the most fascinating travel movies ever filmed is now ready for distribution. It shows not only the places visited by tourists but is filled with intimate, personal scenes that show the life of the people. Here you will see

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Ancient Athens, its marble relics of an age long past, contrasting with the busy, modern city.

Constantinople—most Eastern of Western Cities, most Western of Eastern Cities.

Beirut, the gateway to those cities of dreams, Damascus and Bagdad.

Bustling Haifa, port of the Holy Land.

Jerusalem the Golden, where Christian, Arab and Jew alike have their Holy Places.

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Egypt—mysterious Cairo, the Pyramids and Sphinx, the native bazaars where the Bedouin bandit mingles peacefully with his more gentle home brother.

Quaint Syracuse, where the horses wear feathers.

Naples, with Pompeii and the famous Amalfi Drive.

Rome—smartest of Italian cities.

The Riviera, where all of Europe comes to play.

All these you may visit with Gardner Wells in his "Lands of Yesteryear"—the pictorial record of his latest Cruise to the Mediterranean. You may rent the film if you wish, or purchase it outright.

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"Assistants to the Traveling Movie Maker"

SILLY MATTER GRAPHS

If all the 16 mm. film shot up to date were spliced end to end—wouldn't that be an awfully silly thing to do?

* * * *

Apropos of "Chang," the Siamese jungle film, Art Tille writes: "It was fairly dark in the jungle and a tiger was making right for me. I had no gun but my partner was up in a tree with his projector. When he perceived my predicament, he flashed a lion on my broad white hunting jacket and the tiger turned and ran. Believe it or not. That's my story and I'll stick to it."

* * * *

The Boston Swain to the New York Girl: "My dear, I crave permission to cinematographically record your physiognomy."

New York Girl: "Nothing doing—but I see you got your camera with you and I'll let you take my picture."

* * * *

If Sandy McTavish prepared his own developer, would you call it Scott's Emulsion?

* * * *

*Q. What is Color Separation?
A. A Harlem Divorce.*

* * * *

If a man in a bath tub told you the naked truth, would you call it a double exposure?

* * * *

The Laboratory man may be a fine, honest citizen, but he does a lot of shady work in the dark.

* * * *

When you come back from your fishing trip, show your friends the "Prints of Whales" you shot.

* * * *

The difference between the movie fan and the radio fiend is that you can give the radio fiend the air without offending him.

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BY

Frances Trego Montgomery
IN

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16mm. Projector

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IN

The Life of a Fireman

No. 2 — Billy Whiskers
IN

The Soda Water Clerk

No. 3 — Billy Whiskers
IN

In the Taxi Business

No. 4 — Billy Whiskers
IN

In Bad With the Police

No. 5 — Billy Whiskers
IN

Playing Circus

No. 6 — Billy Whiskers
IN

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EDITORIALS

JULY IS A TIME for outdoor stuff and not inside stuff. But there must needs be skeptics to spoil our nice outdoor mood. One of those crapehangers and gloom-clouds said to us the other day, with that superior sort of knowing look that always accompanies such remarks, "Say, just who is getting his, in your Amateur Cinema League?"

OUR UNFAMILIARITY with current slang—we date back to the Victorian elegances—left us in doubt, momentarily, as to what the skeptical person had in mind. He elucidated. "There are no men left in the world," he said, "who will give their time and their energy to build up any kind of an organization unless they see some money in it for them. You claim to be 'amateur' but somebody is getting his."

WE LABORED VAINLY to explain and we suddenly concluded that he was the type who never could understand the truth that to us is not at all amazing. A second thought flickered past the shutter of our mind. We wondered if the types that would understand have ever raised the same question. We are sure they would not have raised it so slangily but are we so sure they have not raised it discreetly?

TO SETTLE THAT QUESTION we decided, on behalf of the League directors, to re-state what has been stated elsewhere. The Amateur Cinema League is incorporated as a membership body and has no capital stock. Whatever profits its operations may bring over its expenses—such as the profits of *Amateur Movie Makers*, which is owned, lock, stock and barrel by the League,—go straight into the League treasury to be used for the general advancement of amateur cinematography. Those profits belong to all of the members of the League and cannot revert to any individual.

LEAQUE MEMBERS, League directors, League officers, with one exception, are giving their services to the creation of their organization without any remuneration direct or indirect. No person interested in the sale or rental or commercial handling of amateur motion picture equipment or professional motion picture equipment of any kind can serve as either officer or director.

ONE OFFICER alone is salaried—the managing director—and he gives full time to League business. The League and its magazine both have salaried staffs. No salaried person may make any profit direct or indirect from League or magazine operations, beyond his salary. This organization is completely an amateur enterprise and is entirely non-commercial.



Motion Picture Club Of New Haven
OUR OUTDOOR MOOD

THAT IS NOW CLEAR. But, for the life of us, we do not seem to be able to get back to our outdoor mood. We still feel argumentative. Just what is a member of the League getting, if he is not getting any money from the organization? He gets, first

of all, the comradeship of a pioneer recreation, the knowledge that others are feeling their way into the eighth art as well as himself. When scoffing friends and critical members of his family make him feel too self-conscious because of his hobby, he is comforted to know that there are a whale of a lot of others doing the same thing and that they all have the little yellow cards with "A.C.L." on them. He knows he is not alone. And he knows that this League of his is made of his own kind of people, the fine citizens of a great country, who are solid and substantial men and women. He knows that because he has met other bearers of the little yellow cards.

HE KNOWS that League headquarters is maintained to serve him by personal conference and by correspondence. He has—if he has done as we have hoped he would—come in to see us at Headquarters and has swapped ideas on amateur motion pictures. We hope that every League member will get into our office. Many have come in and we want, very sincerely, to have them come. He has, in many cases, written of his problems to us and has got suggestions and new ideas. And *Amateur Movie Makers* comes to him every month and he gets a renewed inspiration for pleasure in his hobby. Come to think of it, a League member "is getting his," all right, but we don't mean what that skeptic meant.

WE GIVE IT UP. We shall go out and sit in the park and look at the squirrels and try to get al fresco again. Just as a last word, the right kind of people are still welcome to the League. Send in your application and let us put the hall-mark of cinematic distinction on you with that LITTLE YELLOW CARD.



A JUNGLE STAR

One Of The Actors In Chang Whose Salary Was Paid In Pounds—Avoirdupois, Not Sterling.



THE SIAMESE VILLAGE
Before Its Wreck By
The Elephants

ARE *Elephants* ART?

The Story of Chang—Surprise Success of the Cinema Season

By Eve St. John

READ What Its Producers Have Learned About Photographing Animals. It Will Help Every Amateur.

THE impossible has been achieved. A motion picture has been made which pleases the critics, those bloodhounds of art, the educators, who rather chronically despair for the movies, and—astonishing in this combination—the production company itself. For though art is art and box office is king, these twain at last have met in *Chang*, the elephant epic of the Siamese Jungle. *Chang*, it may herewith be stated, are elephants in the Siamese argot, and although there are plenty of tigers, gibbons, boa constrictors and other jungle miscellany in this film, the big punch is contributed by a wild herd of maddened pachyderms who crush a native village to kindling wood and then, expanded to gargantuan proportions,

seemingly thunder out into the very audience. Here the magnascope, that new enlarging device, has been utilized, and the resulting elephants make ordinary mammals look like contented cows.

Although it has become a movie maxim that pictures cannot be big box office successes if based on the elements which have gone into the making of *Chang*, the Rivoli theatre in New York, where it received its Broadway baptism, is turning them away. Merian C. Cooper and Ernest Schoedsack, who spent two years in Siamese Jungles to make it, are being feted on every hand, and a cheerfully opulent smile greets any men-

tion of the film about the offices of the Paramount Famous Lasky Corporation. Yet *Chang* has no sex appeal, no flaming youth, unless it be four footed, and the only triangles were used in making tiger traps. *Chang* is frankly an animal picture, a native picture, a travel picture, all three combined. Any one of these factors has been in the past enough to cause sad shaking of box office bobs, as for all these together—! But strangely enough every element of the public has welcomed *Chang*.

Obviously there must be a reason for this seeming reversal of public favor. Wherein lies the distinction? True, animals, natives and travel are the material from which this film is woven, but all are fused and galvanized into gripping life by drama—

showmanship it is called by the professionals. It is the story of man's struggle for existence against the cruel forces of nature, so simply, yet so graphically told, that the very jungle growth becomes a living antagonist, shrouding still deadlier enemies. It is great drama, the most fundamental drama of life. And it is skillfully unfolded, leading through a rising crescendo of conflict to a crashing climax.

So whether elephants are beautiful in themselves, or not, whether they suggest artistic possibilities, their handling as a theme by Cooper and Shoedsack is one of the artistic achievements of the cinema, and at least a niche (perhaps we should say a corral) has been created for them in the world of art.

Five years ago "Nanook of the North" and Robert J. Flaherty were quietly making cinematic history, and creating what later came to be known as an utterly new genre for the movies. Almost simultaneously Merian C. Cooper and Ernest Schoedsack, the latter once camera man for von Stroheim in "Greed," arrived at the same conclusion,—to wit, that there was infinitely more drama in the bare struggle of a race for survival than in a million hot-house fantasias based upon the eternal triangle.

Neither of them had been an actor or scenarist. Major Cooper had never been in a studio. Schoedsack was a camera man by profession; Cooper a writer, adventurer, aviator, naval officer trained at Annapolis, and the barest amateur with a camera. They made a rare combination of camera man and a story writer with an unerring sense of drama.

Cooper and Schoedsack met during the war after the war between the Poles and the Russians. Cooper was commanding a Polish aviation outfit and Schoedsack was seeking films of the scrap. Later Cooper was second officer of the Salisbury scientific expedition when its cameraman quit at Singapore. He remembered Schoedsack and cabled for him. It was after they were shipwrecked in the Red Sea that they decided to photograph the migration of the Kurds over Zardah Kuh, and it is this film which gained fame as "Grass."

"Without even knowing it we were working along parallel lines with Flaherty who was the pioneer in this field of dramatic 'native pictures.'" It was Major Cooper, relaxing for one of his six minutes of freedom

from film magnates, who turned spokesman.

"We saw no reason why the movies should follow the same fundamental dramatic structure of the other arts, drama, literature, music. They were too artificial, too far away from the soil and genuine vulgarity, which is the basis of all drama. Our idea was to superimpose a family, a small group, an individual, against a mass background, and to build our drama on a racial struggle. That was what we tried to do in 'Grass,' the first picture that we made. But it was never fully completed. We got as far as the racial background, the trek across the river and mountains, but there



THE PASSING OF THE GREAT HERD

was no single group to hold the interest. And that was only because at the end of nine months our funds had given out. We had to give up the expedition. We were financing it ourselves.

"But in 'Chang' we didn't have that difficulty, thanks to the foresight and interest of Mr. Lasky. We had no restrictions and so we could develop the idea of the individual as the centre of interest, with the racial struggle as a background. But that doesn't mean 'Chang' is not an artificial picture. We didn't sit down in the jungle and shoot everything that we saw. It is as carefully construct-

ed as anything made in a studio. Only our material was not manufactured. We didn't create customs, but we chose what we wanted for the drama.

"Animals are as difficult to work with, if not more so, than human actors. You can't train a gibbon. We had to pursue Bimbo, our monkey comedian, everywhere to observe his habits long before shooting, and then we filmed the funny things he naturally did. The cat animals were probably the hardest with which to do anything. They rarely came out into the open except at night and we had to lie in wait for them. But animal pictures are essentially as dramatic and as full of human interest as any others. There is the same working up of suspense and climax, the same underlying comedy and tragedy that one finds in any well constructed play. The most pleasing thing to us about the success of Chang is the fact that this has now been proven and thereby whole new fields have been opened up to all who want to explore them."

Nor do these unique producers, who can win critics and public alike, have any of the frequently observed distaste of artistic creators for commercial success. They believe that good drama is always salable, particularly if it does not lose what is known as the "common touch."

Were there dangers, discomforts, pain in wresting this record from the jungle? Not once were they mentioned. Yet out of far Siam have drifted some of the details of the filming of this remarkable picture, of Schoedsack carrying on although burning with tropical fever, of an episode nearly fatal to the cameraman. Ambushed on the trunk of a tree to photograph a closeup of a leaping tiger, his life was saved only through quick shooting by his partner, for the tiger leapt three feet higher than any tiger had ever been known to leap. But the resulting film is one of the most thrilling pictures ever made. The maddened beast leaps into the very lens of the camera, and on the screen seemingly out into the audience itself.

As to what they will film next it is impossible to discover. All they will say is that they are departing soon for parts unknown to make another picture, "somewhat different from Chang," although whether it is to be even of the same genre they will not tell. One thing is certain, that, although Chang burst on an unprepared audience, all of movie America will be awaiting eagerly the next Cooper-Schoedsack achievement.

The TITLE—MOUTH of the MOVIES

As Told to Douglas Hutchins

By James O. Spearing



Titles by F. A. A. Dahme

THE FIVE CHIEF IDIOMS OF THE MOVIE LANGUAGE

Left To Right, Top: The Broken Title; The Trick Title; The Spoken Title.
Bottom: The Narrative Title And The Comedy Title.

THE minute anyone in an audience says "That's a good title," it's a bad title. A well written title which attracts attention to itself as a title has overshot its mark. The only exception to this is when a picture is so weak that it needs titles to put it over, and there is grave question if such a picture should ever be issued. Titles should support scenes rather than steal anything from them. They should carry any part of the story not clear in pure pictures, and strengthen anything that may be pictorially weak. But they should always be subsidiary to the pictures. This does not mean that the title is not important. A badly written title, one that contains grammatical errors or awkward English, is not only an offence to the educated person but by attracting attention to itself as a title, apart from the scenes it accompanies, becomes a distracting element, which is very undesirable.

"Titles, just as music, should be auxiliaries. Seldom is a high dramatic point carried by a title. On the stage an actor often has a line of

WHAT Are The Various Kinds Of Titles? How And When Should They Be Used? Will The Movies Of The Future Have Titles? Will The Talking Movies Eliminate The Written Title? These Are Some Of The Important Questions Answered For The Amateur, Who "Writes His Own," By Mr. Spearing, Who Has Edited And Titled Many Famous Films For Universal, First National And Paramount.

striking effectiveness, and under the influence of stage technique directors and scenario writers some times depend upon such a line to put over a dramatic scene. But this almost always fails. The scene has to be put over in action. The title is read, and not heard, and therefore its strength depends upon its readability. Many titles that sound well when spoken out loud prove to be flat or difficult to read when thrown on the screen. Comedy titles that depend upon phonetics for their humor are likewise weak.

"It is easy to overdo the comedy title. The temptation to put comedy into a picture in both scenes and titles is great, because laughter is the

only audible response an audience makes, and when a picture is serious, it is not always possible to tell if it is holding the audience. But a laugh sometimes ruins a picture, because it may be out of keeping with the story and may destroy the illusion that the story is creating. In this case, the audience leaves dissatisfied, even though it has laughed a lot. People say, 'It's funny, but it doesn't get anywhere.'

"Besides the comedy title, there are only five title types of any importance. There is first, perhaps the commonest type used in the modern motion picture, the narrative or editorial title. This is one in which the title is not put in quotes and serves to tell the story, explain the action or point up some piece of business.

"Next comes the spoken title which corresponds to the dialogue in a stage play. It is in quotes, and represents the words spoken by the actor into whose scene it is cut. I believe that it would be a good thing to work for the elimination of the spoken title as it is especially inartistic. One of the essentials of art is complete-

(Continued on page 37)



LOUISIANA OAKS AND SPANISH MOSS
INVITE THE AMATEUR

Photograph By H. Armstrong Roberts

PLANTATION PICTURES

The Land of Cotton Through A Cine Camera

By Paul Pridham

WHILE visiting in northern Louisiana recently I was delighted when my host suggested we go to a nearby plantation and take movies to show to his Eastern friends during vacation time. We motored about fifteen miles out of the city past the river, the bayous, and the levees, through forests of pine, oak and cypress. The sweet gum trees were turning brown and the black gums were already a brilliant red. The English mulberry bushes were covered with fuschia colored berries and the branches of the haw trees were heavy with scarlet. Then we came to a clearing and sped by field upon field of cotton. Some patches were picked clean and others were frosty with fluffy white cotton. Ahead we saw a railroad station marked "Dixie," a school house for colored children, and soon we were in the village surrounding the sta-

tion. There was a general store, a barber shop, a post office and a drug store, as well as the cotton gin, all clustered around the station.

The scenario for our movie turned out to be the history of cotton picking; the actors were the negroes engaged on the plantation, with an occasional view of ourselves, and the "set" was real, this fascinating plantation, probably the nearest thing left to a plantation of the old South.

The planter, the director of this movie, met us by appointment at the gin and we drove down the yellow clay roads into the heart of his twenty-two hundred acre plantation entirely in cotton. One hundred and

forty families are needed to pick the cotton crop, with some outside help, and these families have to be fed and taken care of during the year, though forty men could really do all the work in the winter. In the old days the slaves were needed to help clear more land, but now there is no job for the negroes, unless planters buy thousands of bushels of pecans from Texas and let the negroes earn from a dollar to a dollar and a quarter a day shelling the nuts. Several hundred pecan trees on a plantation thus prove a salvation to planter and negroes alike. A few years ago there was a bad epidemic of influenza among the negroes, and this planter heard that there was just one cure for it. So he generously ordered a hundred and forty gallons of Four Roses Whiskey, a gallon for each family. However, upon consulting

(Continued on page 38)

LIGHTING INTERIORS

By Russell T. Ervin, Jr.

THE greatest stumbling block to successful amateur motion picture production is the lack of lighting facilities when the scenario calls for interior scenes. The renting of a studio for shooting even the most simple set is practically beyond the question because of the expense involved and the amateur will do well to forget about the studio proposition unless an unlimited amount of financial assistance is available.

The members of the various amateur clubs usually have homes with locations in them which will fit very well into the scene required in filming the story. But the proper lighting problem has usually caused some makeshift arrangement for taking the scene out-of-doors which certainly should have taken place indoors.

The Motion Picture Club of the Oranges (New Jersey), of which the writer is a member, taking care of all photography and most of the



A CLOSE-UP FROM
"HEY HEY"

technical work, has recently worked out this problem, we think, with success. Various tests were made on medium and short shots and close-ups and some valuable information was obtained which was applied in taking our two-reel play "Hey-Hay!"

Two twin arc lights were used on each set. Each light unit, that is each pair of arcs, drew 20 amperes

at 110 volts making 40 amperes total load which was the maximum safe load for the house circuit at the switchboard.

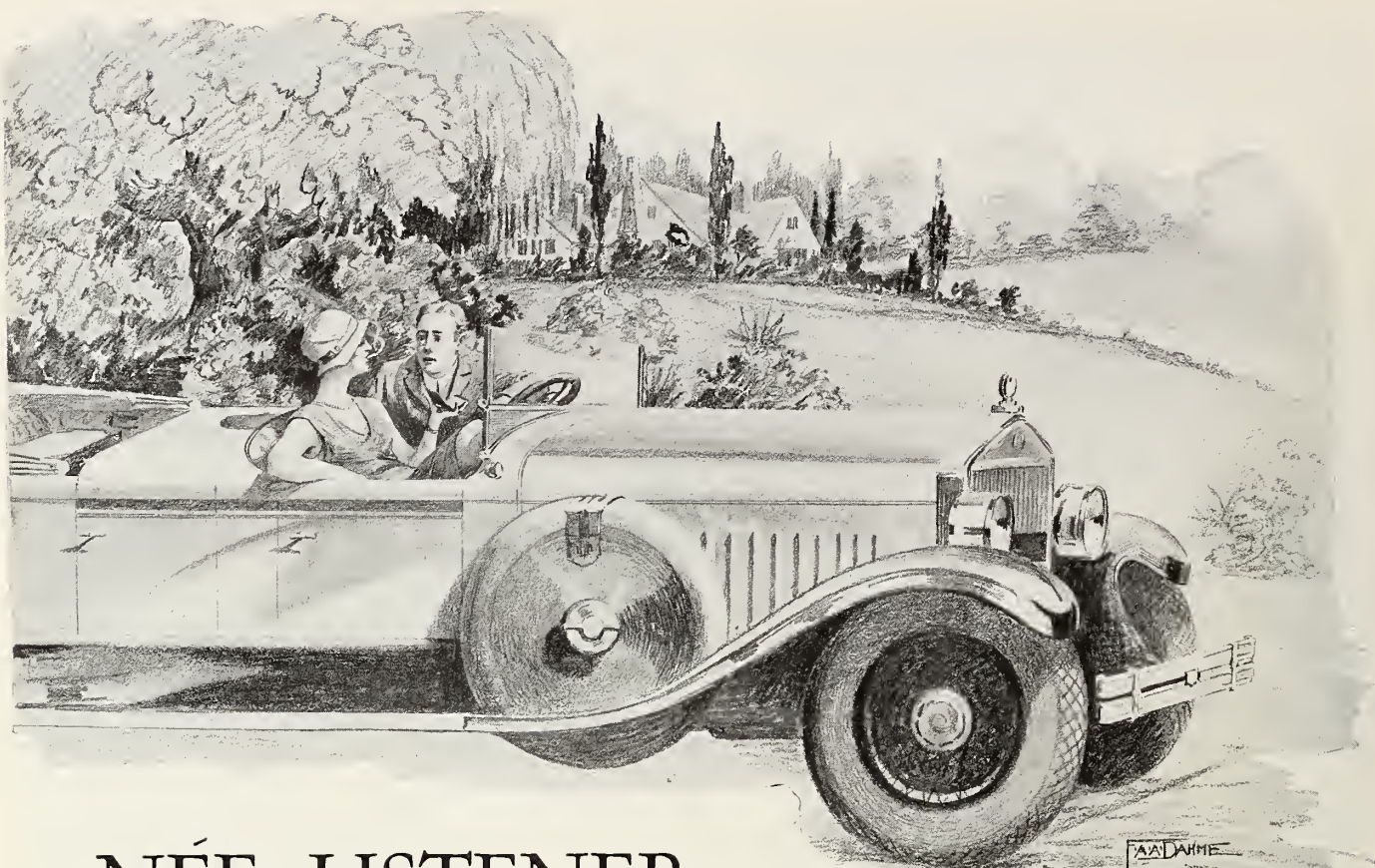
Those who have gone into the question of lighting for motion pictures have usually heard all about back and overhead lighting and various other ways of producing artistic effects. This is all very good in its place but the amateur had better do the best he can with the limited equipment available to produce the best front lighting and the aiding of this lighting by means of reflectors. A good reflector can be made by painting or white-washing beaver board a flat white and cutting the large pieces for convenient handling to about four by three feet.

I would not suggest any diffuser in front of the arc lights as the maximum light is needed from each source. Of course, this makes deeper shadows but with the four sources of light, objectionable shadows can be

(Continued on page 39)



SUCCESSFUL AMATEUR GROUP LIGHTING
As Exemplified by The Motion Picture Club of the Oranges



NÉE LISTENER

A Scenario in Story Form

By Jane Budden

"HAVE A BUTT?"

THIS is a story of an episode in the lives of two families: the Listeners of East Mellis, on the one hand; and the Talkers of West Woodsy, on the other. It has a moral—if anything as archaic as a moral may be admitted into present-day writing! It will be shown that *born listeners* should not attempt to make themselves over into *bright talkers*. Though, in the denouement, Lena Listener is scheduled to become Mrs. Thomas Talker, she is to remember—indeed, she must ever remember—that she is, after all, nee Listener.

.....

It is a warm afternoon in late September. Mr. and Mrs. Listener with their pretty daughter, Lena, aged seventeen, are out on their lawn. Lena is reclining in a hammock, gazing idly out into space. Her father with a newspaper and her mother with a book occupy comfortable wicker chairs. The latter, a serious-faced woman of about forty with skirt almost to her ankles and with straight hair dressed primly but becomingly,

A MATEUR MOVIE MAKERS believe that this story by Jane Budden would make a delightful comedy scenario. Furthermore we believe that there must be many potential scenarists among our readers, who thus far have blushed unseen. We hereby invite them to a mammoth public blushing carnival in our September issue. For the best scenario based on "Nee Listener" we hereby post an award of \$20.00 to be paid to the winner (that will buy the film with which to produce it), and promise to publish the winner's personal picture and as much of the story of his or her private cinematographic life as is approved by the Board of Review. Oh yes, the rules! Make it short and snappy. Send it in not later than August 1st.

lays down her book and takes up her knitting. Dead silence prevails interrupted only by the lazy creaking of the hammock.

"Any news in the paper?" Mrs. Listener has broken the silence by addressing a remark to her husband. "H'm!" grunts Mr. Listener. A dull family.

A caller arrives. He is Nelson Nabor, a boy friend of Lena who has come to say good-bye to her on the eve of her departure for a fashionable girls' boarding school. Though Nelson is painfully shy, not one of the Listener family seems disposed to come to his aid. He makes several valiant attempts to start a conversation with the pretty Lena, but her monosyllabic, though polite responses make it uphill work. Though Mrs. Listener shows a little annoyance at her daughter's dumbness, it never seems to occur to her to lend a hand—or rather, a voice. Finally, the hard-working Nelson, worn out by his futile endeavors to annihilate the Listeners' silences, has an idea.

"Let's go down to Ward's and get an ice cream soda," he suggests to Lena, who smilingly assents; and the two go off.

"I'm glad we decided to send Lena to that school," remarks Mrs. Listener to her husband. "H'm!" is his only comment.

Silence.

"It will bring her out—make her talk more." "H'm!"

Long silence.

.....

Thirty miles from East Mellis, in the fashionable town of West Woodsy live the Talkers, a very conspicuous and popular family. On the afternoon that Lena Listener is *not* entertaining young Nabor on her father's lawn, the Talkers are giving a garden party, ostensibly for their son Tommy, who is about to leave town for his senior year at Yale, but really for Mr. and Mrs. Talker, père and mère, who like to have hordes of young people about them. We see Tommy's agreeable parents circulating among the young people, as gayly and brightly amusing as any of their son's guests. At a little distance one would almost take Mrs. Talker for one of the young girls. Her skirt is modishly short, her hair is youthfully bobbed and she wields a wicked cigarette. Mr. Talker, in golfing togs, is seen to join one group after another and in every group he becomes the center of attraction. There is much laughter.

The next morning a Talker automobile, a smart model with the top down, with Tommy in the driver's seat, pater and mater behind, comes into collision with the Listeners' sober old touring car, which is bearing Lena off to boarding school. The Talker car, coming too fast around a corner, is forced to make too wide a turn and side-swipes the Listener car, which has been keeping rigidly to the right of the road. Though the occupants of both cars get excited, it is found that no great damage has been done. The left front fender of the Listener car presents a slightly crumpled appearance and that is the extent of the mischief. The Talkers are very apologetic, very solicitous of making amends. Mr. Talker hands Mr. Listener his business card. It bears the inscription:

Thomas A. Talker, Jr.
Talker, Talker and Talker
Investments

Though Mr. Listeners' face is pure poker, one can see by its absence of expression that the social and financial standing of three generations of Talkers of West Woodsy is not entirely unknown to him. He and his wife warm to the Talkers—as far as it is in their natures to warm to anybody—and do believe me, it is not entirely on account of the magic business card! These Talkers are so charming! Lena, however, has not come under their spell. After having taken one look at the crumpled fender, she has withdrawn to the back

of the Listener car and there we see her leaning up against the spare tire and weeping softly. Her condition is due partly to hysteria, but mostly to chagrin at visualizing herself being driven up to the portal of Miss Crandall's-on-the-Hudson in a car with a crumpled fender. Tommy is the first to discover her. He must be injecting something droll in his expression of sympathy for her, because we catch a glimpse of laughter now mingling with Lena's tears. Her natural reserve has been swept away and she is really charming. The Talkers offer to take Lena on her way. Tommy is especially urgent. How delightful these Talkers are! They treat the Listeners like old friends. If Mr. Talker were less of a gentleman, he might be calling Listener by his first name! Mrs. Talker playfully pats Listener on both cheeks. (She is the kind that can get away with that sort of thing!) In the end, Lena is allowed to proceed to her destination in the Talkers' car, where she occupies the front seat with Tommy. She is by this time as inarticulate as usual, but Tommy has



"I USE TEA FOR FLAVORING
ONLY"

a "first impression" etched for life on the tablet of his memory. He has no idea that she is the complete dumb-bell that she is normally, and so he proceeds to fall promptly in love with her. When finally she is deposited at the door of Miss Crandall's-on-the-Hudson, Tommy asks if he may write to her. Surely, her shy eyes tell him.

We left Mr. and Mrs. Listener on the road fifty miles back with a par-

tially damaged car and a great deal to talk about, if they were the talking kind. Mrs. Listener finally breaks the silence that descends on them with the departure of the Talker car.

"I wish I were more like Mrs. Talker," she says wistfully.

"H'm!" expatiates her husband.

Silence.

"I'm glad we sent her to that school, anyway!"

"Who?" Mrs. Talker?"

"No. Lena."

"H'm!"

Positively, that is all that passes between them on the twenty-five mile ride back home.

.....

At Miss Crandall's-on-the-Hudson, days add up into weeks and weeks into months, and still Lena remains the shy, reserved little girl she always has been. Groups of lively, chattering girls form, dissolve, and re-form, but Lena never seems to make herself one of their units. We catch a glimpse of her occasionally, sitting apart, listening in on one of these groups, and gravely making notes in a little book as she listens. Let's look over her shoulder and see what she has set down. Here it is:

"What Every Young Girl Should Know—A lively boy is a riot or a scream. A dull boy is a dud. I am a female dud."

Finally, one balmy day in May, when the noisy excitements of one hundred and fifty girls intent on going home are driving Miss Crandall crazy, good-hearted Goldie Gladhand finds Lena on a settee in a secluded part of the school grounds, dissolved in tears. An open letter dangles from one hand.

"Has anybody croaked?" asks Goldie, solicitously, noting the letter and jumping to the conclusion that it contains bad news. (Only heaven and a hard-pressed Miss Crandall know how Goldie managed to get into this school!)

"Out with it, kid! It will do you good to spill it."

So Lena tells her in broken accents that Tommy Talker, with whom she has corresponded all through the year, has written to ask if he may call for her on the last day of school and drive her home. Having got that out, she gives herself up to fresh lamentations.

"Gosh!" utters Goldie. "Is he such a lemon as all that?"

"No, he isn't—isn't—isn't!" expostulates Lena. "He's a riot!—he's a scream!—he's a peeeeach!"—trying hard to suit her vocabulary to Goldie's understanding.

(Continued on page 44)



MOVIES MIGHT THUS ILLUSTRATE A MOMENT FROM MAC DOWELL'S
WOODLAND SKETCHES

MOVIES *for* MUSIC

By Charles A. Harrison

A NEW idea, yet in corollary form, almost as old as the cinema itself, is the cinematographic interpretation of music. Almost since the movie theatres first opened some form of music has been supplied in an attempt to keep the minds of the audience in the spirit of the scene: at first a fiddle badly played, with a distuned piano, also badly played, was the usual accompaniment of the film. Nowadays it is usually an equally barbarous instrument that might be an organ if all the "tweaks," bells, whistles and automatic tremolos, etc., were discarded.

Now, if you are going to search for music to suit a film, usually a hopeless attempt, because the spirit of the music can hardly be expected to follow the changing scenes, why not reverse the order and make a film to follow the spirit of the music? Here is truly an opportunity for endless artistic expression. In one of the recent editions of the Illustrated London News were some simple pictures drawn by an artist while listening to music. In two cases at least these were admired by the composer as being the idea in his mind (An aria of Debussy's was an example).

Shortly after seeing these I was listening to a set of records of Beethoven's Kreutzer Sonata for Violin and Piano, recently issued by the Victor company, and I was trying idly to see what mental pictures presented themselves to me. Not one but a dozen scenes came easily to my mind and easily wove themselves in-

to a plot, then it occurred to me, "What an admirable idea for a film." One should not perhaps use the word "plot" in this sense for I pictured rather a number of inter-connected scenes. However, these could with ease be woven into a simple plot, for the feeling of the scenes should be given latitude and the story, being incidental, should be simple in order that it should not detract from the general feeling of the music by causing the mind to follow it to the exclusion of the music.

No titles, no explanations would be necessary. Listen to and become familiar with the music. Get your ideas and later hear it again, while following the parts of the written music and making notes. Then time the records and work out your scenes to conform.

Of course to take Beethoven as I have here is to try to run before you can walk, for in Beethoven is the profoundest and most varied feeling that probably has ever been expressed in music, but it is also beautiful beyond conception and lends itself to infinite interpretation.

In Will Durants' "Story of Philosophy," Schopenhauer is quoted, "Music is by no means like the other arts, 'the copy of ideas,' but it is the 'copy of the will itself,' it shows us the eternally moving, striving, wandering will always at last returning to itself to begin its striving anew. This is why the effect of music is more powerful and penetrating than the other arts, for they speak only of shadows, while it speaks of the things itself." Schopenhauer recognized

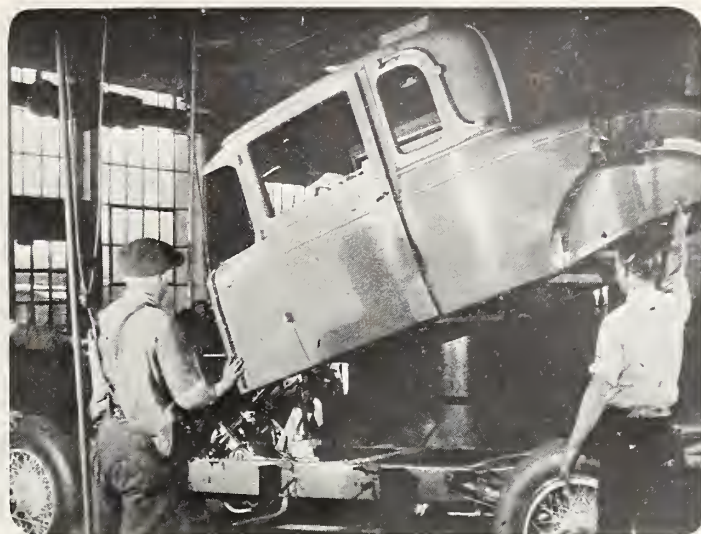
that the feeling of music may be interpreted in a thousand different ways yet each might be equally true. That is why this opens such an enormous field to us, with room for plenty of blunders, but also a goal in which the film by being shown with the music would give at least a chance for really true and original artistic expression.

I have as I said worked out roughly a film to accompany the Kreutzer Sonata which I will probably never produce owing to the difficulty in amateur production of anything worthy of the music without a great deal of experience, but it is not my ideas on any particular piece of music that I wish to put before you in any case, for here is a field so full of possibility, that only with the inspiration of original ideas of the individual can we hope to produce something of real value.

If you want to be converted listen to the "theme and variations" movement of the Kreutzer Sonata. If you do not already know it play it until you do, then imagine the profound peace and completeness of it, and try to interpret it in terms of trees and cool evening breezes or rippling brooks or anything else that it seems to mean to you, never forgetting the human element. Then having glimpsed the possibilities try something simpler, for like all things worth while I fear it will take a lot of striving before achievement.

TAKING the Mountain to MAHOMET

By W. P. Winslow



THE FACTORY IN FILM MOTION

SEVERAL years ago the Cadillac Motor Car Company foresaw the tremendous strides the motion picture industry was making, strides that have put it in fourth place among our great industries. We believed in the potentialities of this medium and proved our faith by investing in two pictures.

We received the cooperation of the Metropolitan Motion Picture Company, here in Detroit, in working out our ideas: resulting in two pictures of contrasting types. One is an exposition of factory methods; the other is designed to show the grace and quality of the finished product—the Cadillac motor car. Both pictures are based, however, upon a desire to emphasize the perfection of craftsmanship, and the selection of the best in raw materials that go into the Cadillac; designed, in brief, to stimulate public confidence in the product.

The first picture was completed two years ago; the second, a year ago. Both have received country-wide circulation in schools and colleges; both have resulted in letters from visual departments congratulating us upon the superior presenta-

INDUSTRY Is Also Experimenting With Motion Pictures And The Experience Of The Cadillac Motor Car Company In This Field Will Be Of Interest And Value To The Many Executives Of Great Companies Who Are Numbered Among Amateur Movie Makers.

tion of our subjects. We have letters on file stating that—although films with no rental charge are plentiful and may be had for the asking—it is not so easy to procure enough high class films to supply the demands.

As soon as schools definitely finish with films they return them to the motion picture company, which includes distribution facilities in its service to us. The charge is a nominal one. They repair, if necessary, and re-issue. No film stays dormant. Close check is kept of the copies in circulation and, in rare instances, re-

turn of a print has been requested. Needless to say, with all the requests on file, there is no need of including any school where listlessness is apparent in the replies.

Sometimes a film is forwarded from point to point within the circuit if there is no likelihood of a damaged film being sent on. Formerly concerns with money invested in films complained because "schools ruined the films" but that is a thing of the past. A genuine desire to cooperate with the departments of visual education (in some cases we have re-edited a film to suit the requirements of a particular department) has resulted in the schools meeting us half way in the matter of care and return of films.

Although both of our pictures have had wide circulation, the second of the two, perhaps, fits in with the curriculum of the schools to better advantage from their point of view. Probably this is because we arranged this travel picture, "Early Pages In American History," so that it may be shown in three separate periods, or in a three-reel continuity. This fits

(Continued on page 41)



THE CADILLAC REVIEWS
EARLY PAGES IN
AMERICAN HISTORY
SCENES IN OLD NEW ENGLAND



MOVIES *As* MIRRORS

By Dr. Kinema

THE more I travel around and see amateur films, the more I am impressed by the fact that a person's films always indicate his characteristics. For example, I know some ten or fifteen men who own amateur motion picture outfits, and who really do quite a bit of thinking about their pictures. Each one of them produces a different kind of a film. That is to say, the basic idea back of each film is utterly different in every one of them.

Several of my friends have taken Mediterranean Cruises, several have taken Caribbean trips and some have taken trips to Florida and to Southern California this winter. Each of them has set off with the intention of doing something worth while in recording his trip in film. I have seen miles and miles of these films when they have been finished, and I have been intensely interested in noticing the different characteristics of each.

One man will evidently start out with the idea that the outstanding point is to make his film accurately record the details of the trip. He will see to it that every single place he goes is photographed and the date he was there recorded on the film. His pictures, when he shows them after his return, faithfully record his trip. Every man, woman and child in his audience would be willing to take oath that the facts as set forth on the film are correct. But not one of them would like to be asked to sit through the film again. His film is not interesting, and he himself is not interesting, and when you know him you know that he would take just that kind of a film. And his exposures are pretty fair. He has been as painstaking in selecting his stops as he has been in getting the record accurate. But his film is nothing but a record.

Another man starts out with the outstanding determination to get continuity. He believes everything must be subservient to continuity. One scene must lead into the next. This means that all the detail necessary to move from one point to the next has to be shown in tiresome detail. Who cares what kind of a car was used, or how they got from the hotel door to the car door? Or whether or not the car is clearly shown to be run-

ning with the whole party neatly packed away in it? When he gets home and projects his film, his audience feels as though it had been looking at a cinematic railroad timetable. He may have exposed his film well and got some really good photographs. But the whole thing is lost. The pleasure giving effect is sunk in a maze of continuity detail.

Then there is the parsimonious chap, who begrudges every click his camera makes. He sees his film going, and, realizing that he paid six dollars for a reel of it, he wants to use it sparingly. He usually forgets to take the rubber protecting cap off his lens and wastes a lot of film anyway. His pictures are a shy 300 feet long on a cruise that lasted three months, so you see he made a hundred foot reel last a month. Naturally his pictures call for a diplomatic sort of comment, when you shake hands to go home. His close nature, well known to his intimates, sticks out in his films like a sore thumb.

Then there is the nervous man. He shoots hundreds of scenes. He shoots everything he sees, evidently. He must have his camera pointed most of the time. He has no idea of anything at all except to shoot. His footage on any subject is the same. When he shows you his films you get a kaleidoscopic jamboree of everything, with just a flash of each. You see nothing clearly and your eyes are nearly burned out of your head trying to focus on the flitting scenes. He shows just exactly nothing of his trip.

What an intensely restful experience it is, then, to go to the fellow's house who chucks everything in the way of accuracy, records and continuity out of the window, labels his films. "Some Charming Vistas We've Seen," and rolls out before you a series of beautiful pictures with just a suggestion of the travel idea, and with a very clearly defined dramatic effect throughout. It is simply fascinating, and you think of schemes to get him to show them to you again.

This last man evidently places beauty as his outstanding aim. He sees the beautiful. He evidently never loses a beauty spot, and I feel very certain that many of his scenes might not appear worth photographing to the ordinary being. But he will take what probably was a quite dreary building, find a spot where he can view it through a vista of trees of some sort, manage to get a big heavy black object of some kind on one side, perhaps the trunk of a tree, and when it is projected, showing only the field which the lens covers, he has a little gem that stirs you deeply.

Then he has the knack of just suggesting in his title what the picture is to be. And when it flashes on the screen you are surprised and delighted. And further, he manages to get a real dramatic touch in many views in which no people at all may be shown. He will intrigue you with a series of outdoor views until you actually feel the delicious physical fatigue of hiking in the great outdoors. He will lead you gradually to a delightful cabin, and there he will warm you with a glimpse of a warm fire and a glass of something that steams, and then as he has you nestling in the comfort of a big chair before a blazing fire, there will be a title that suggests "good night," and the reel will finish by showing a glimpse out a window of a low hanging moon on a snow covered meadow, with just the right combination of trees and an old barn to give you the idea of silence and cold, crisp air, with a nice warm room from which to view it all.

This last chap's pictures invariably charm me. And I happen to know that they charm everybody. He himself is a very charming fellow, but I suppose the very last thing on earth that enters his life is the artistic. He could not paint a picture to save his life. He does not know the names of the great artists. He is an ignoramus in art matters. But he has the artistic sense. He loves the beautiful, and he gets a profound pleasure out of creating something that is beautiful. Yet he is a manufacturer of those most unbeautiful things—kitchen utensils!

Amateur Movie Makers
COLOR SECTION FOR JULY



By Edward Steichen, Courtesy Vanity Fair

THE THREE REVERENT MARYS

A GROUPING Which Illustrates The Fine Dignity And Good Taste That Characterizes The Great Production "The King Of Kings," Which Erects A New Model For The Religious Application Of Motion Pictures.

IN This Photograph, Which Was Not Made With A Motion Picture Camera, But By A Small Kodak, Still Photographic Art Sets A High Standard Which Would Repay The Study Of Professionals As Well As Amateurs.

PORTRAIT *of a* PIONEER

By Marguerite Tazelaar

Illustrations By Edward Steichen

Through The Courtesy of Vanity Fair

THE Story Of Edward Steichen's Achievements In The Field Of Still Photography Should Prove Invaluable To The Amateur Motion Picture Maker In Showing The Manner In Which Serious Experimentation In This New Field May Lead To Fame. Read Steichen's Prophecies On Motion Picture Photography And His New Idea For The Amateur Experimenter.

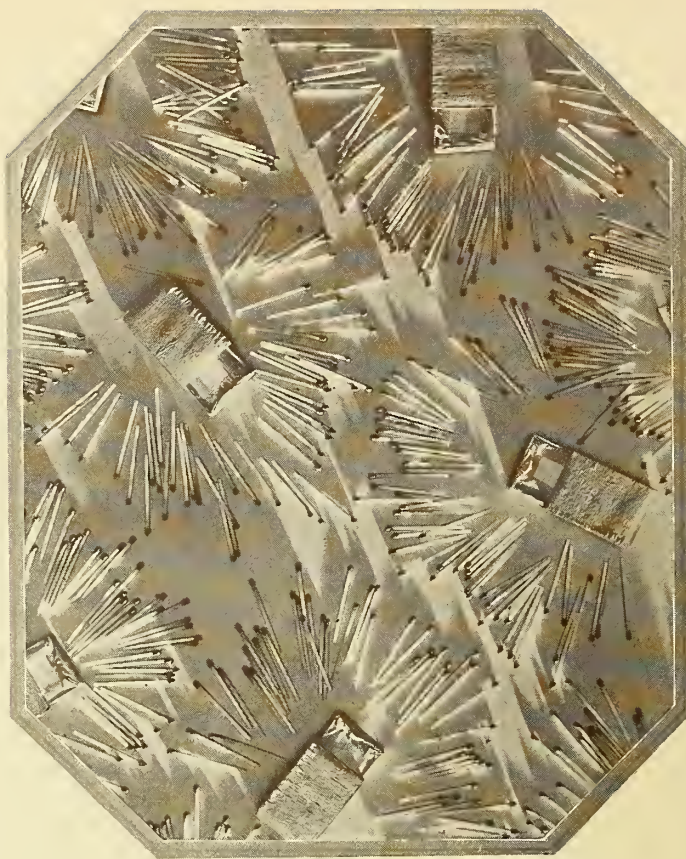
IN a small studio on the outskirts of Paris, a number of years ago, a man worked with quiet earnestness with a camera. Alone, and with only the rudest equipment, he experimented. Day after day, week after week, he patiently groped his way, trying to get from the dark recesses of his instrument the image that glowed hazily in his mind.

He used the simplest, almost primitive models. One was a cup and saucer which he photographed more than a thousand times, hoping always to realize a still life that would be less stereotyped, conventional, dead, than any he had ever seen. He tried out different camera angles, and effects of light and shade. He used timing experimentally, and tirelessly adjusted lens and focus until one fine day he was satisfied to pack up his belongings and put his laboratory experiments into practice. He believed he had come a little nearer to what he had set out to do: perfect himself in the technique of photography in order to express beauty as he saw and felt it.

Because the camera and its possibilities have been, up to a few years ago, practically an unexplored field for the artist, this man had to make his experiments do for textbooks. That he has succeeded in hewing out a path, not only for himself, but for others as well, is evident today in the results that those long, tedious months of grind have brought.



EDWARD STEICHEN



KALEIDOSCOPIC MATCHES
A Design By Mr. Steichen

Some of these results will be found in the finely conceived studies of sets, and production in action taken on Hollywood "sets" recently, as well as the individual and arresting portraits of various stars. In small letters at the bottom of such prints will be found the name, Edward Steichen.

Steichen began his career as a painter. He studied at art schools both in New York and Paris. To his credit he has now, as he puts it, several years of his life cooped up in collectors' rooms, while one of his paintings hangs in the Metropolitan Art Museum. He is no longer a painter, but an artist in what he believes to be a much broader sense, in that his work can reach out to so many more people, and can be, generally speaking, of so much greater use than a canvas in a parlor.

"My motivating impulse as a photographer," says Steichen, "is purely objective. Unless this effort, when achieved, can reach people, it will be dead. It must gain its vitality by being projected into the lives of many, and this is being brought about through the use of modern mechanics, in short, through industrialism.

"Everything in the future must come out of industrialism. We are living in an age in which all things have to stand the test of usefulness.

But you can mould creative impulse as satisfyingly in that form as did any of the painters and sculptors of the past, with their paints and clay. Look, for instance, at the automobile. It started as an ugly thing propelled by a motor. It has reached perfection in grace, beauty of line, and speed. It has supplied a need to millions, as well as comfort, and at the same time has naturally and easily acquired beauty.

"Or take architecture," he continued, "with the adjustment to an age of industry, finance, and ever increasing population, it has wrought out of ugliness a beauty which has yet to be equalled in the creativeness to be found in the Manhattan skyline."

Sitting in his plain, and yet striking workshop, high up in a New York building, he talked easily with rapid, clipped sentences. Big, rugged and bony in build, dressed in a

rough tweed suit and a soft blue shirt, he somehow symbolized the simplicity and democracy that is so much a part of him. He can best be described as a man of contradictions. He is an artist and a dreamer. Yet he is a hard worker, a shrewd craftsman, and a firm believer that there is nothing on earth without interest if you are attracted to it. "I'd as soon drive a taxi as do anything else, if I found I had an enthusiasm about taxis." Or, whimsically, "I'd probably have made a good plumber, if I'd got interested in plumbing early enough.

"It's all accident the things you get started in. There's no such thing as a born painter or musician. Why,

what would a natural pianist do if there had never been any pianos invented? He'd find another way to express his natural bent.

"When I first left school I went into a lithographic shop to work. At that time they were doing some advertising posters for a concern. Among the pictures were some pigs. I thought they were the most lifeless animals I had ever seen, in fact, I almost forgot what a real pig was like after looking at these picture pigs for a time. So one day I went out to a county fair and took my camera along. I tried several times to get the pigs in natural positions. When I developed my prints I found among them a blurred picture of a pig that I'd taken when I accidentally stumbled over my tripod. I set it aside thinking it wouldn't do. Later another worker in the shop picked

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AN ARTIST'S VIEW OF THE MECHANISM OF A MOTION PICTURE

In The Foreground The Cameraman And The
Director—In The Background The Players.



CINEMA *Democracy*

By Mina Brownstein

THE Little Screen Players of Boston Are A Cross Section Of Their Community And With Them The Average Citizen Has Surmounted The Barriers Which Have Grown Up Between Movies In The Making And The Public. Their Achievements Are Now Being Emulated In A Score Of Cities And The Time Can Not Be Far Distant When Every Community Will Have Its Amateur Motion Picture Group.

THERE has been much discussion of the possible permanency of the amateur film movement. Like every new growth which has its derivation in the clichés of an old and rooted condition, it has been both blamed and lauded by the genre from which it arises. Production, exhibition and distribution professionals in the motion picture industry have flicked it an inquisitive eye, some with praise, others with deprecation or neutrality. Whatever its ultimate fate may be, however, we merely offer for examination the story of the Little Screen Players of Boston, an amateur organization founded in May, 1923, with high hopes (which have not yet been deflated), now the proud possessors of two edited films, one already exhibited in 1925 under the title of "IT," the other, a comedy now being titled for release in the Fall; perhaps the first amateur organization to exhibit for commercial audiences.

The Little Screen Players were the outgrowth of years of rumination on the part of Herbert F. Lang, their director, and are directed, cast and staged, and even filmed by a group whose sole claim to moviedom is an inordinate interest in the silver screen and an unbounded faith in its ultimately becoming the debtor of the amateur experimenter, a group now turned so proficient as to rouse fears in the director's mind of possible departure to the ranks of the professionals. As an example of the mistakes, successes, and fears that must beset any group of amateurs engaged in production the story of the Little Screen Players is incomparably important. Organized as it is with a minimum of experienced assistance, (only its director, a still photo-



HERBERT F. LANG,
DIRECTOR

grapher by profession, a few of the actors and a cameraman, have had any contact with large studios), it is of necessity given to much blundering and, happily, to much experimentation. The first production, "IT," which took eighteen months to shoot, and which ate up twelve thousand feet of standard size film, was cut before its final showing to four thousand feet. The story was cramped and interrupted, but the lesson learned, according to Mr. Lang, is irrevocable and indelible.

What is most notable about the organization is its membership. Until now, much of the news about amateurs has included the usual footnote about college students, aesthetic critics, and undiscovered geniuses who are going to capitalize the letter "A" in "art." Here is a group from among whom it is possible to pick



BEVERLY HALL
A Star Who Pays Her
Own Salary



THE LITTLE SCREEN PLAYERS ON LOCATION

the average man and woman, the stenographer, school teacher, clerk, civil engineer, photographer and storekeeper. The members of the Little Screen Players are ordinary folk whose time is not their own. They give up all their Sundays and holidays, once crammed with picnics and card parties, to be hustled about and shouted to by their director. They pay a dollar a month for the privilege, receive no wages, get almost no publicity, and are, most of them, doomed to small parts, mob scenes and understudying. All Boston has offered to help. Wealthy folk have lent their valued heirlooms and estates. The police force has volunteered assistance in any shots where the workings of the law will be needed. The town turned out for one scene, laid somewhere near the water front, which necessitated a mob of 10,000 people. If the moving pictures have so far been called the most democratic of the arts, they might also develop, in the future, as the most communal of the arts, reminiscent in more ways than one of the old miracle plays, the first theatricals known in pre-Elizabethan England, the base, too, from which modern drama stems. In these days of rights for the many, the Utopian might well become excited at the mention of the possibilities which amateur motion pictures cradle.

Mr. Lang, the director of the group, is himself a versatile young man. He has an aviation war record, and is at present engaged in the cinema department of the Bachrach studios in Watertown, Massachusetts. In 1923 he journeyed to Long Island to view the technique of the only available film genius in the vicinity, David Wark Griffith, and it was

while watching Lillian Gish under the tutelage of the man who made film history with the "Birth of A Nation," that he definitely decided to throw in his mental energies with amateur endeavor, thinking thus to combine the perfection of the professional with the freshness of the non-professional. He was thoroughly convinced that like the legitimate stage, the motion picture could take a fresh breath, as it were, from the

intelligent amateur. From his associates at the studio, he gleaned an interested group who promised to assist in the technical processes. He started without money or equipment, without even the necessary studio and group of patrons.

Howard Brown, a cameraman associated with the Technicolor Laboratories and Phonofilms, on hearing of the new organization, made haste to tender his application. Richard Foley of Jamaica Plain, hearing of the experiment left his Marionette Theatre to proffer his services. The little theatre of his own for which he designs his marionettes is now offering possible material for a screen version of Punnochio and his adventures. Morandi Bartlett, of Wollaston, for years interested in amateur theatricals offered his aid. The completion of the technical staff came with the acquisition of a few more cameramen and electricians, and the way was clear for the would-be actors.

The townspeople of Boston and thereabouts who responded are still being slowly sifted and trained. Screen tests are paid for by the applicants, thus alleviating an added

(Continued on page 42)

HARRY C. SKINNER IN PENSIVE CHARACTER



CRITICAL FOCUSING

Reviews to Aid the Amateur

Edited by EVELYN GERSTEIN

PICTURES PREVIOUSLY LISTED AND RECOMMENDED

Camille; Titleless Start—Tempo—
Alternating Close-ups.
Chang: Animal Possibilities—Mag-
nascope.
Flesh and the Devil: Cine Silhou-
ettes.
King of Kings: Composition—
Lighting.
Metropolis: Moving Titles—Use of
models.
Potemkin: Tempo—Cutting—Real-
istic Detail.
Secrets of the Soul: Filming a
Dream.
White Gold: Without scenario—
Economy of setting.

SEVENTH HEAVEN WILLIAM FOX COMPANY

Directed by..... Frank Borzage
Photographed by... {Ernest Palmer
 {J. A. Valentine

USE OF MOVING CAMERA: In the staircase sequences, the effect of height is enhanced by the use of a moving camera always placed at an angle somewhat below the climbers, so that several levels are shown simultaneously. (This is much the same device that was used so well in the stage production of "Desire Under the Elms," with the front wall of the house removed.) As the top stage of the film staircase is reached, the tempo is aggravated. An unusual webbish bit of composition is obtained in a shot down into the coils of the staircase, from the top. The same stunt is resorted to in the glimpses down into the sewer.

TAXICAB ARMY: This is probably the only phase of war traffic that has hitherto escaped the hands of movie makers. By the variety of his camera angles and the acceleration of tempo, Mr. Borzage has managed to give it something of the significance and stride of the lorries in "The Big Parade."

LIGHTING: In the approach to battle front sequences, both lighting and composition are extraordinarily beautiful in the manner of Flemish

THE Photoplays Listed Here Are Recommended To Amateurs For Study In Their Local Theatres. And Particular Characteristics Of The Pictures, Which Can Be Used By Amateurs To Advantage In Filming Their Own Pictures, Are Summarized Below. Suggestions For This Department Will Be Welcomed By The Editor.

pastorals; yet they are never too suggestive of still pictures.

BEAU GESTE FAMOUS PLAYERS LASKY

Directed by..... Herbert Brenon
Photographed by..... J. Roy Hunt

UNUSUAL SCENARIO: This is a well composed script, directly adapted from the novel of Percival Wren, which, despite the fact that it has nothing to do with sex or love or triangles, has been made into a box-office success.

COMPOSITION AND LIGHTING: Despite the frequency with which desert scenes are ground out in Hollywood, Mr. Hunt has managed to avoid the conventional line-up of

desert silhouettes. Although he has made no radical departures technically, his desert scenes are always smoothly and adroitly composed, and his lighting is excellent throughout.

MR. W U

METRO-GOLDWYN-MAYER

Directed by..... William Nigh
Photographed by..... John Arnold

COMPOSITION: Again, as in "The Big Parade," Mr. Arnold has resorted to arches and frames to enclose his compositions, in this instance, intensifying the strange, exotic atmosphere and air of unreality of the legend. Although it never quite loses the feeling of the studio, each individual composition, whether framed or not, has poise and beauty that is none the less effective because it happens to be artificial.

LIGHTING: Much of the loveliness of Mr. Wu is due to the excellent use that Mr. Arnold makes of diffused lighting. He is one of the few camera men who know how to use it without exaggeration and obtrusiveness.



A CRAZY WINTER WORLD

From "The Beloved Rogue," Which Illustrates Model Possibilities.

CONVOY

FIRST NATIONAL

(ROBERT KANE PRODUCTION)

Directed by.....Joe Boyle
Photographed by....Ernest Haller

NEWS REEL INSERTS: Thrilling shots of actual world war naval battle films, are inserted in the action of this picture, and prove the point of greatest interest in the film. This device, frequently used by professionals, is equally practicable for the amateur. From the news reel companies you can secure the footage desired of any great news event which has been filmed, and by inserting such shots, appropriate to your film, greatly increase its interest.

THE NIGHT OF LOVE

SAMUEL GOLDWYN
PRODUCTION

UNITED ARTISTS
DISTRIBUTION

Directed by....George Fitzmaurice
Photographed by..George S. Evans

SHADOW EMPHASIS: Shadows of the characters and of various properties are used with great effectiveness in this picture to emphasize moods and action. In the accompanying illustration the shadow of the instrument of torture is more gruesome than the device itself. Thought on this point will suggest practical applications.

PHOTOGRAPHY: Study of the photographic excellence of this picture will repay the amateur. This picture and *Flesh and the Devil* represent two of the outstanding achievements for the year in artistic photography.

A MILLION BID

WARNER BROTHERS

Directed by.....Michael Curtiz
Photographed by.....Hal Mohr

USE OF DOUBLE AND TRIPLE EXPOSURE: This film shows what can be done by the use of camera tricks with a routine amnesia story, already shown on the screen some years ago. By his swift juxtaposition of shots of a moving train, of flashbacks, and of a wedding that is taking place simultaneously, Mr. Curtiz has given psychological significance and emotional power to an ordinary coincidence scene. As the train rushes through the night, by his moving shots of sections of the engine, of the rails and the ground rising to meet it as it tears through space, he has conveyed an overpowering sense of speed and power. Again, in the triple exposure of the flashbacks he suggests the swiftness and unreality of life. The film is filled with bits of virtuosity,

especially in the derangement and loss of memory sequences in which the villain sees distorted visions of the girl, and a partial insanity is suggested by a mere technical device. Such films as this take the taboo off the cinema as a medium incapable of psychological expression.

TEMPO AND CUTTING: The suspense of the train journey is heightened enormously by swiftness of tempo and the dexterity of the cutting throughout this sequence, notable in the entire film.

USE OF SHADOWS: Mr. Mohr has also used gigantic shadow projected

takes place in one or two sets and with only three actors. As in so many of Ufa's best, there is an admirable lack of extraneous detail. Everything depends on the camera motif, and the power of the director to concentrate on it, in this instance, the circular staircase which gives title to the film and determines its ligne. It is a genre film, detailed with extraordinary simplicity and poignancy.

THE MAGICIAN OF TALOO

Produced and directed by
Ewald Schumacker

ANIMATED SILHOUETTES: These



A GRIM SHADOW FROM "THE NIGHT OF LOVE"

on the wall ahead of Warner Oland to suggest the menacing aspect of the man. The shadow shrinks as he goes out of the story.

BACKSTAIRS

UFA FILMS

Directed by.....Leopold Jessner

ECONOMY OF SETTING: Practically the entire action of this film

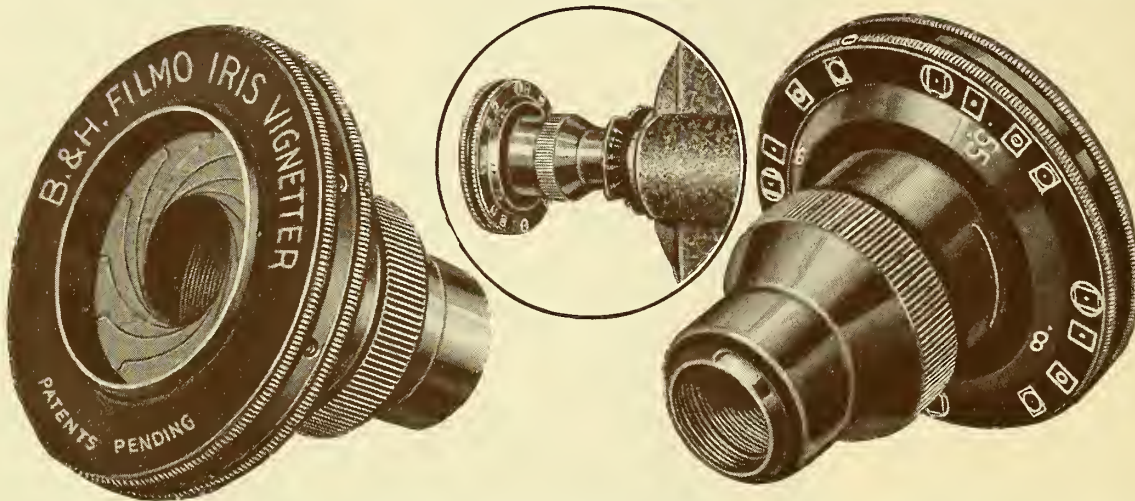
silhouettes, evolved by the German artist, Schumacker, who spent two years over them, are manipulated in much the same way as were the stuffed models for "The Lost World," in addition to the regulation silhouette treatment of shadows and lights. They are often quite amusing and lyrical; in one sequence, there is a suggestion of depth conveyed by the use of half tone silhouettes.

More Good News for the Bell

THE true amateur is generally more enthusiastic about *his hobby* than the professional who must make *work* of it. The amateur movie makers we know about—and there are thousands—can never be content with just “ordinary” amateur movies. Constant improvement, greater variety, effective but simple innovations—are constantly demanded.

Bell & Howell experience answers this demand. Over twenty years of supplying cameras and equipment to world's leading studios for *professional* motion picture making tells us what you want. First of all, *precision*. Then strictly amateur *simplicity*. You find both in the new devices, for gaining new effects, listed in this space from month to month. If you are an owner of *Filmo* Camera, Projector and equipment you are assured of the finest results possible to amateur movie making.

The New B. & H. *Filmo* Iris Vignetter

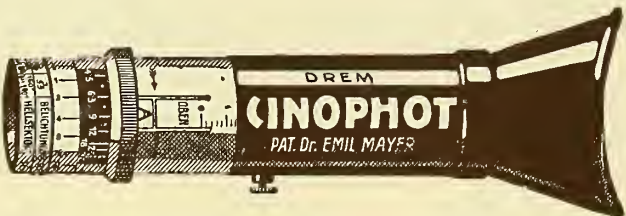


The new *Filmo* Iris Vignetter closes up entirely, permitting a *complete* fade-out. This is accomplished by a small shutter which drops over the pin-hole size opening remaining when the iris shutter is closed to its limit. There is an audible “click” when the iris reaches the completely closed position; also when the completely open position is reached—in this way telegraphing to the operator that further rotation of the “thumb-and-finger” dial is unnecessary. It is provided with adjustable iris positions, as a “fade” or close-out varies in size dependent upon iris stop used at time of making shot. Vignetter quickly attached to *Filmo* camera by screwing into lens in place of sunshade. Positive in action—and will accommodate a color filter. Price \$10.50

Mark coupon for further information.

Minusa

This is the “p” you have been looking for. Sets up on a silvered surface, out the world light. To set up, spring roller, firmly in place as a base. W takes up screen leatherette cover in appearance. Mark coupon



Cinophot, the Precision Photometer

This is an improved type of exposure meter which gives definitely *exact* readings under any and all conditions. Arranged to give direct readings for motion picture cameras without any calculation other than those cared for by the scales upon the instrument itself. Through use of this simple and precise meter you will secure excellent pictures always, and save many a foot of film you might otherwise waste through improper exposure. The price is \$12.50. Mark the coupon for complete descriptive information.



Use the B. & H. Eyemo if you want to use standard (3)

Eyemo is the portable automatic standard exploring expeditions and newspaper camera. glass viewfinder and press the button. On with camera in operation. Iris stops and alone regularly lists at \$83.00. It is a 47 meter focusing mount. Fourteen other lenses interchangeable with this lens. A simple curacy. Price \$264. Write for descriptive



BELL & HOWELL

1828 Larchmont

New York

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B. & Howell *Filmo* Movie Maker



Box Screen Opened Up

Box Screen Closed

The B. & H. Box Portable Screen

"Set-up-let's-go" portable movie screen waiting for. Always ready to go anywhere in a jiffy. Easily carried. Has the same used in motion picture theatres throughout obtains excellent results in semi-day-open box cover and pull screen up from frame adjustment then holds screen without sag or wrinkle, the box acting as packing down, spring roller quickly. The box cover is hinged. Box has nickel trimmings. Beautiful size of screen 3 x 4 feet. Price \$21.00. For further information.

no Standard Automatic

(n.) film and commercialize your movies. Camera used by nearly all leading professional studios. To operate Eyemo, simply locate action in spy-glass has one hand free to "follow focus" or dial iris numbers plainly visible in viewfinder. The lens is F 2.5 Taylor-Hobson Cooke anastigmat in micro- with accurately matched viewfinder pieces quickly use standard automatic camera of professional ac- no circular.

B. & H. COMPANY

1828 Larchmont Avenue, Chicago, Illinois

London (B. & H. Co., Ltd.)

Established 1907

SEE FLOWERS GROW

in the "Pillsbury Flower Dramatics" Series

Filmo LIBRARY

Many of the mysteries of flower and plant nature hidden from the layman are brought to the screen in this remarkably beautiful series of 100-ft. 16 mm. *Filmo* Library Films.

Mr. A. C. Pillsbury is a noted naturalist of Yosemite National Park, California. Through patient observation, his camera has caught flowers flirting, dancing, shaking their heads, jostling each other. You see real buds swell, burst and bloom. The action of growth that actually takes hours and days, you see within the space of a few minutes on your own screen. Only through *Filmo* Library are these 16 mm. films for your projector released.

S-l-o-w Motion

Many of the Pillsbury flower scenes are necessarily taken in s-l-o-w motion, to record movement imperceptible to the naked eye. Many, too, are taken through the microscope to show you exactly what changes take place. Eight subjects of Pillsbury series are now ready for release, each film carefully titled and numbered. Mark the coupon below to receive early announcement and prices by mail.



Ditmars Living Natural History Series

Addition of this famous series to the previously prepared *Filmo* Library animal pictures has made our complete zoological series the marvel of all nature lovers. The space of a specially prepared circular is required to list and describe the various subjects obtainable—such as "Cat Animals," which includes the Lion, Tiger, Jaguar, Leopard, Ocelot and Species of Lynx. "Animal Engineers" shows the life and activities of Prairie Dog and American Beaver. There's a long list of other films as captivating. Mark coupon for it.



Bengal Tiger

Write for the Complete List of *Filmo* LIBRARY SUBJECTS

To be prepared for any entertaining emergency with your 16 mm. Projector, keep a number of *Filmo* Library films always on hand—with a lately revised list of subjects for further choice. Indicate your interest in the complete *Filmo* Library by marking the coupon and fully descriptive information will be mailed you, together with nearest dealer's name.

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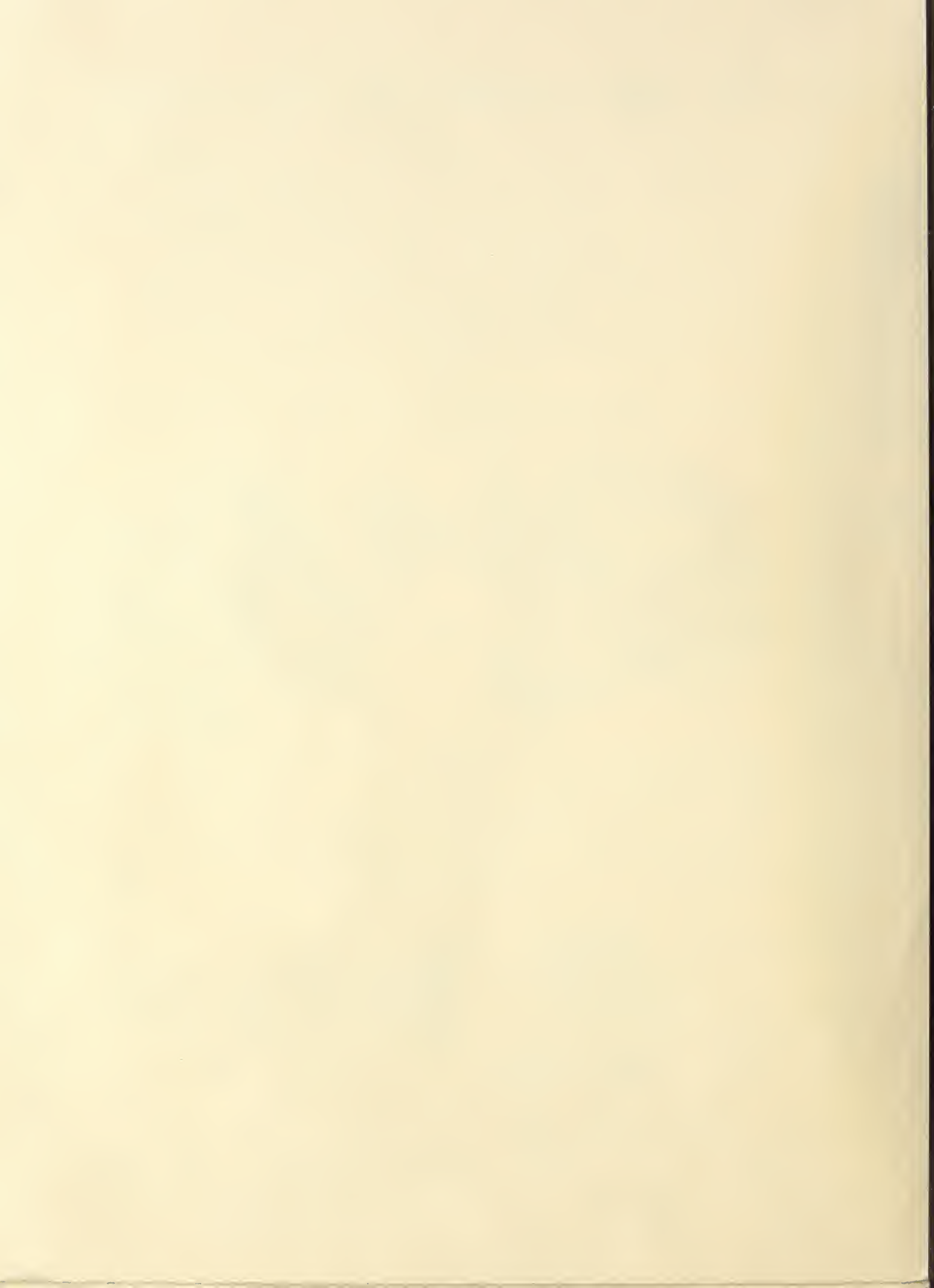
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Please send name of my nearest *Filmo* dealer and complete information on the following: ☐ New B. & H. Iris Vignetter ☐ Minusa Portable Box Screen ☐ Cinophot Exposure Meter ☐ Eyemo Standard Automatic Camera ☐ Pillsbury Flower Films ☐ Ditmars Animal Films ☐ Complete *Filmo* Library

Name.....

Address.....

City.....State.....

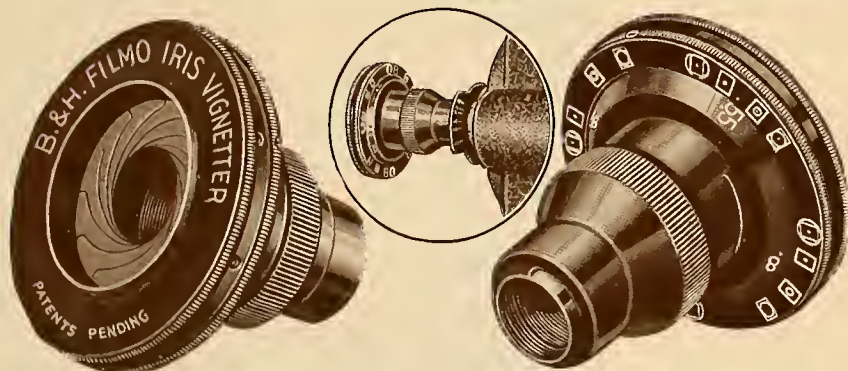


More Good News for the Bell & Howell *Filmo* Movie Maker

THE true amateur is generally more enthusiastic about *his hobby* than the professional who must make *work* of it. The amateur movie makers we know about—and there are thousands—can never be content with just “ordinary” amateur movies. Constant improvement, greater variety, effective but simple innovations—are constantly demanded.

Bell & Howell experience answers this demand. Over twenty years of supplying cameras and equipment to world's leading studios for *professional* motion picture making tells us what you want. First of all, *precision*. Then strictly amateur *simplicity*. You find both in the new devices, for gaining new effects, listed in this space from month to month. If you are an owner of *Filmo* Camera, Projector and equipment you are assured of the finest results possible to amateur movie making.

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Use the B. & H. *Eyemo* Standard Automatic if you want to use standard (35 mm.) film and commercialize your movies

Eyemo is the portable automatic standard camera used by nearly all leading professional studios, exploring expeditions and newspaper camera men. To operate *Eyemo*, simply locate action in spy-glass viewfinder and press the button. Operator has one hand free to “follow focus” or dial iris with camera in operation. Iris stops and focus numbers plainly visible in viewfinder. The lens alone regularly lists at \$83.00. It is a 47 mm., F 2.5 Taylor-Hobson Cooke anastigmat in micro-meter focusing mount. Fourteen other lenses, with accurately matched viewfinder pieces quickly interchangeable with this lens. A simple-to-use standard automatic camera of professional accuracy. Price \$264. Write for descriptive *Eyemo* circular.

BELL & HOWELL COMPANY

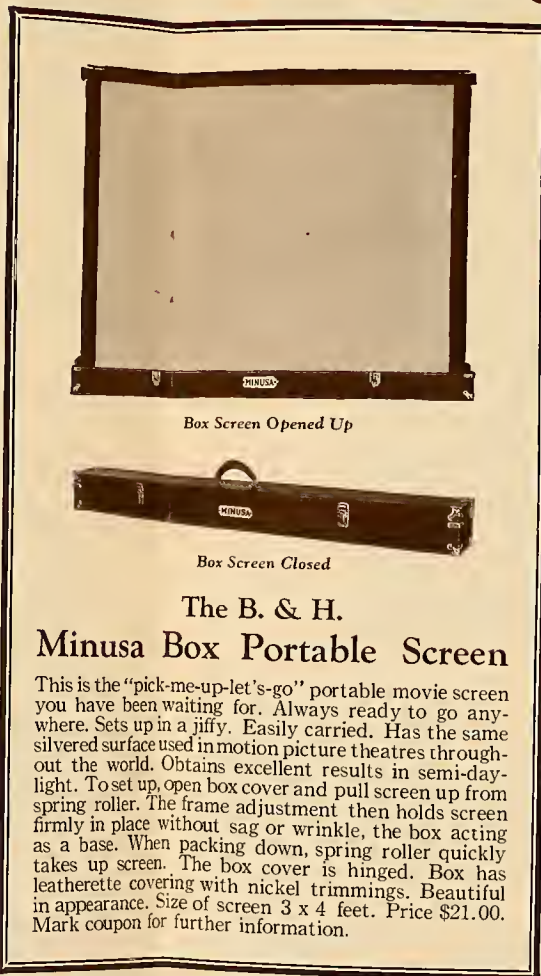
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Established 1907



Box Screen Opened Up

Box Screen Closed

The B. & H. Minusa Box Portable Screen

This is the “pick-me-up-let’s-go” portable movie screen you have been waiting for. Always ready to go anywhere. Sets up in a jiffy. Easily carried. Has the same silvered surface used in motion picture theatres throughout the world. Obtains excellent results in semi-daylight. To set up, open box cover and pull screen up from spring roller. The frame adjustment then holds screen firmly in place without sag or wrinkle, the box acting as a base. When packing down, spring roller quickly takes up screen. The box cover is hinged. Box has leatherette covering with nickel trimmings. Beautiful in appearance. Size of screen 3 x 4 feet. Price \$21.00. Mark coupon for further information.

SEE FLOWERS GROW

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BELL & HOWELL CO.

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Name

Address

City State

FOCUSING DATA

By Stanley Tompkins

THIS data page shows the effect which the diaphragm opening has on increasing or decreasing the depth of the field which is in sharp focus as it is closed down to F:16 or opened up to F:1.9. This field is called the depth of focus. The chart is presented with the hope that amateurs will study their lenses to know what they can and cannot do. It brings focusing down to a science.

With the demand for increased speed it was necessary to develop lenses which would admit more light in a given time and this brought about the fast lenses that we have today, such as the F:3.5, F:2.7, F:1.9 and F:1.5. By opening up the lenses to admit more light, two factors are introduced: spherical aberration, which has been taken care of in manufacture, and shortening of the distance in sharp focus, especially at the near distances, which is impossible to overcome. As the lenses are opened more and more to permit a fully timed negative under adverse light conditions, this becomes more noticeable, until it reaches a point with the F:1.8 lenses where a distance of only two to four inches is really sharp when the focusing scale is set at two or three feet.

EACH Month *Amateur Movie Makers* Will Present A Data Page Which Will Attempt To Boil Down The Many Sources Of Information On Each Subject, Or Section Of A Large Subject, So That A File Of These Data Pages Will Give The Amateur A Summary Of The Information Most Vital To His Success In A Convenient And Easily Accessible Form.

In the accompanying table there are listed in the vertical direction the complete range of diaphragm openings which are most generally used in motion picture work. Across the top the various footage settings are given and in the body of the table are the limits which are absolutely in focus for each of the coordinated points. These are for a one inch lens only and change somewhat with lenses of longer focal length, although the general relation holds good throughout.

To use the table proceed as follows: Suppose the diaphragm setting is f:4 and the object to be photographed is approximately 15 feet distant, then the nearest point which will be in sharp focus is 10 feet and the farthest 30 feet. If, however, you wish to have a point 6 feet from your camera in focus you simply go further down the column under the 15 feet setting until the near point is included and then by looking to the left you will find that the correct diaphragm stop is f:11.

In shooting outdoor scenes in the summer the depth of focus is not a factor that has to be reckoned with, as most of the pictures are taken at f:8 and f:11 and even with the principal subjects 6 or 8 feet from the camera there is between 5 and 10 feet in sharp focus and a considerable distance besides which is not sufficiently out to be objectionable.

When working at short range under adverse lighting conditions the decrease of depth of focus really becomes noticeable as, for instance, when the lens is opened to f:1.9 there is only a field of 14 inches when the focusing scale is set at 6 feet instead of 5 or 10 feet with the diaphragm set at f:8 or f:11.

There are certain times when the short distances in focus add materially to the picture. When you wish to focus the attention particularly on one object then it is better to throw objects both in front of and behind the principal object out of focus as the eye will then naturally focus itself on the central point of interest. Then too the beauty of some scenic shots is enhanced by having the main point of interest in sharp focus as this reproduces the actual conditions when looking at the scene itself.

TABLE FOR A 1 INCH LENS

FOCUSING SCALE SETTINGS IN FEET AND INCHES

	2	3	4	6	8	10	12	15	25	50	100
1.9	1' 11 - 2' 1	2' 10 - 3' 2	3' 9 - 4' 3	5' 5 - 6' 7	7' 1 - 9' 1	8' 7 - 11' 9	10' - 15'	12' - 20'	18' - 40'	28' - Infinity	39' - Infinity
2.5	1' 11 - 2' 1	2' 9 1/2 - 3' 2 1/2	3' 8 - 4' 4	5' 3 - 6' 9	6' 9 - 9' 7	8' 3 - 12' 9	9' 6 - 16'	11' - 22'	16' - 52'	24' - "	33' - "
3.5	1' 10 1/2 - 2' 1 1/2	2' 9 - 3' 3	3' 6 - 4' 6	5' 1 - 7' 1	6' 5 - 10' 2	7' 10 - 14' 3	9' 1 - 19'	10' 6 - 26'	14' - 35'	20' - "	26' - "
4	1' 10 1/2 - 2' 2	2' 8 - 3' 4	3' 5 1/2 - 4' 8	4' 11 - 7' 6	6' 2 - 11' 1	7' 4 - 15'	8' 6 - 20'	10' - 30'	13' - Infinity	18' - "	23' - "
4.5	1' 10 - 2' 2	2' 7 - 3' 4	3' 5 - 4' 8	4' 10 - 7' 7	6' 2 - 11' 6	7' 3 - 16'	8' - 22'	9' - 36'	12' 6 - "	17' - "	21' - "
5.6	1' 10 - 2' 2 1/2	2' 7 - 3' 5	3' 4 - 4' 9	4' 9 - 7' 11	5' 10 - 12' 6	6' 11 - 18'	8' - 25'	9' - 42'	12' - "	15' - "	19' - "
6.3	1' 9 1/2 - 2' 3	2' 6 - 3' 6	3' 2 - 4' 11	4' 6 - 8' 6	5' 8 - 14'	6' 6 - 21'	7' - 33'	8' - 75'	10' 5 - "	13' - "	15' - "
8	1' 9 - 2' 4	2' 6 - 3' 8	3' 1 - 5' 3	4' 4 - 9' 3	5' 1 - 15' 5	5' 9 - 27'	7' - 42'	8' - Infinity	10' - "	12' - "	14' - "
11	1' 8 - 2' 5	2' 3 - 4' 1	2' 10 - 5' 11	3' 9 - 13'	4' 1 - 31'	5' 2 - 75'	5' 6 - Infinity	6' - "	7' 6 - "	9' - "	10' - "
16	1' 6 - 2' 10	2' - 5' 3	2' 5 - 8' 5	3' 0 - 37'	3' 3 - Infinity	3' 8 - Infinity	4' - "	4' 6 - "	5' 6 - "	6' - "	7' - "
22	1' 5 - 3'	1' 11 - 6' 9	2' 3 - 12'	2' 9 - 80'	2' 11 - "	3' - "	4' - "	4' 6 - "	5' - "	5' 6 - "	6' - "

\$2,000 for Amateur Movie ENTHUSIASTS



PHOTOPLAY MAGAZINE is offering \$2,000 in prizes to makers of amateur movies.

¶ Everyone has an opportunity to win. The contest is divided into classes, so that, no matter how inexpensive or how costly the outfit, everyone has an equal chance of winning. \$500 prizes are offered for the best films in the 35, 16 and 9 mm. classes and a \$500 additional prize is offered for the best film submitted in any one of these divisions.

¶ The contest is now open.

¶ Get a copy of PHOTOPLAY today and read the contest rules and the contest suggestions.

¶ Then get busy. Fame and a substantial prize awaits you.

¶ Incidentally, PHOTOPLAY was the first national magazine to present an amateur movie department. It has the benefit of expert advice from the foremost technicians engaged in professional photography making.

¶ The August PHOTOPLAY carries an interesting symposium on the future of amateur film making, in which the leading authorities on amateur movies tell their prophecies. Be sure to read it. ¶

PHOTOPLAY MAGAZINE

SMALL-TOWN MOVIES

By Ray F. Hart

METROPOLITAN *Amateurs* Have No Monopoly On Picture Possibilities. Methods Which Will Secure Astonishing Results For The Small City Cameraman Are Outlined In This Article By A Pioneer In This Field.

WITH the official census at 8,892, the tax collector's census at 2,988, and the Mayor still running a foundry, S—— is nevertheless a first-rate amateur moving picture town, with thrills galore, human interest to the point of sentimentality, and "locations" aplenty for any and all movie enthusiasts to utilize.

There are too many amateurs who think that only a trip around the world is fit material for experimenting. In S——, starting with the "acres of diamonds theory," I have returned to my own neighbor's back yard, and I am at present shooting relatives, all and sundry, with humorous and interesting, if not always entirely satisfactory, results. Animals, and landmarks, streets and railways, nothing has been immune from my camera eye. To be frank my movie outfit was purchased with misgivings. Besides the usual school drills and neighbor's youngsters, I suspected there would be little else to film. Since I purchased the outfit as a hobby, there was no expectation of

financial returns. And for a while I was stumped.

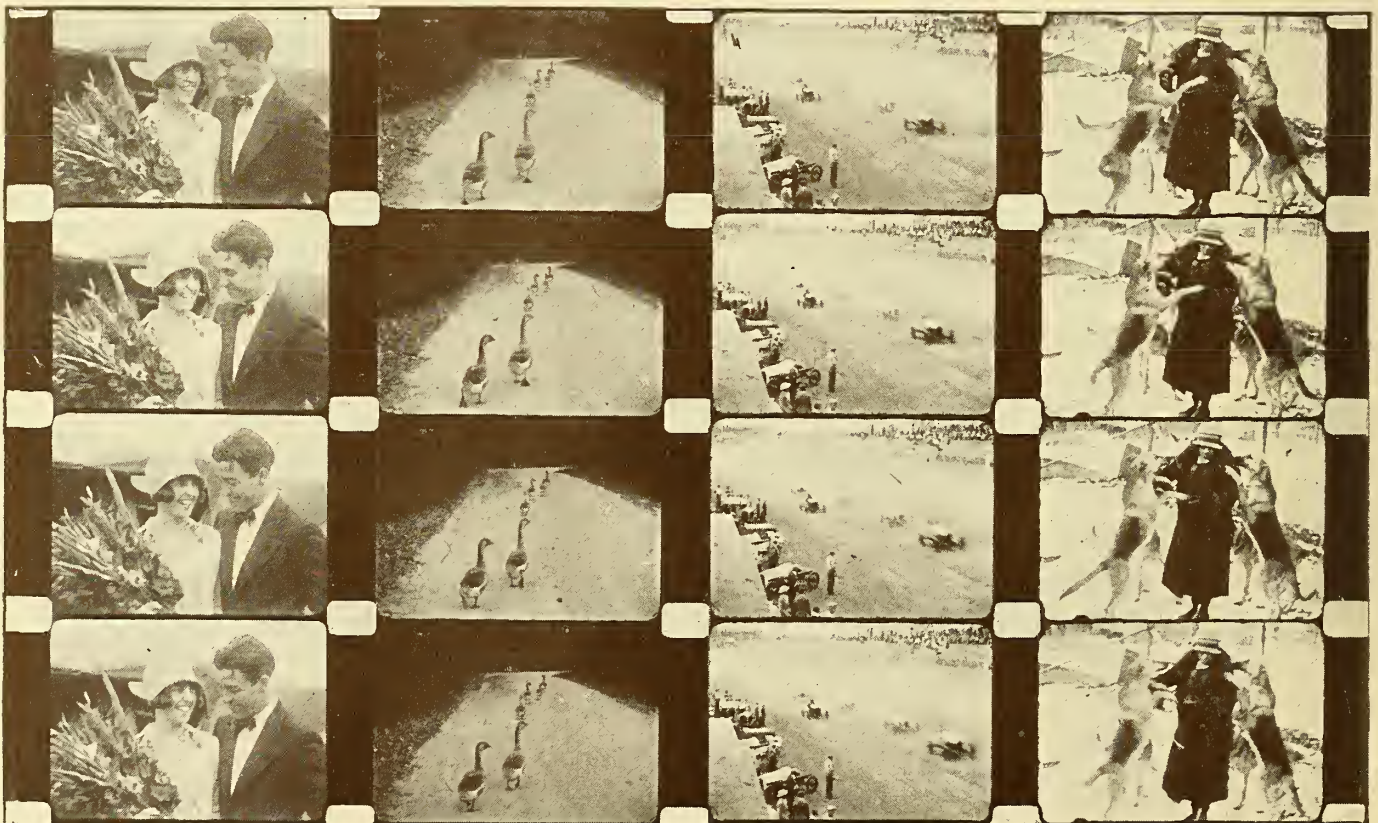
However, sensing that action was always needed, and knowing that no one could be more in touch with local activity than the newspaper folk, I soon made the acquaintance of a reporter and offered to allow him the privilege of conducting me to any tips he might get. Thinking me a professional, he immediately suggested swapping pictures for his tips but on hearing of my amateurishness, offered instead to give me the tips in return for filming his daughter's coming birthday party. The exchange was made, with the reporter the loser. Not only has he supplied all the gasoline for reaching most of the "tips," but he has gotten so interested there is a possibility of competition in the neighborhood.

Filming with this newspaper man has been breath-taking at times. Until recently I had no idea there was so much doing in the neighborhood. One day it was B. J. Palmer, head of the Palmer School of Chiropractic who came for a "picture" during a lecture trip to the town. The result of Dr. Palmer's adjustment to Kleig lights was rather disastrous to his vision. The amateur cameraman can at least come away with his eyesight safe.

Later I filmed Sammy Mandel, the world's Lightweight champion who was in the vicinity with his bride and whose "shots," though taken at half speed on a cloudy day, proved to be spirited and natural.

Whatever the occasion, I have not ceased experimenting. On Labor Day, hearing that there was an auto race scheduled on a local track, I decided to go and shoot a few thrills. To get inside the track, however, I found it would be necessary to sign a contract promising not to exhibit the pictures for anyone but the man-

(Continued on page 47)



VARIED SCENES OFFERED BY THE SMALL CITY

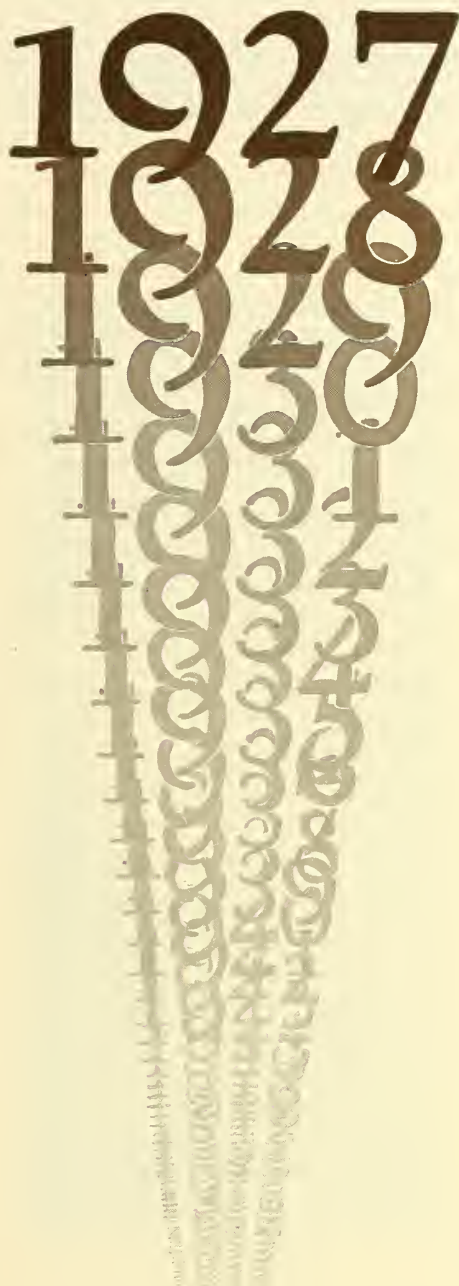
Left To Right: Sammy Mandel, The Boxer, And His Wife Visit Town, The Rear Guard; The Auto Races; A Scene From A Police Dog Story.

ADDITIONAL PRINTS

The Du Pont 16mm. Negative Safety-Film assures as many clean-cut reprints as you want—now and always.

Preserve this negative, and with it you preserve those vital, living, treasured records which you are making. Those pictures of children and parents become a record for all time—if you have a negative. Your travels, scenic views, sporting events, festive occasions—subject them to use and wear and you subject them to the fate of an old tin-type. Preserve them rather with your negative.

Reprints are \$3.75 per roll.



Each of the Du Pont 16mm. Safety Negative features is sufficient in itself to invite and to justify constant use.

The negative film permits still enlargements to be made on printing paper. Printing each scene by individual light exposure insures maximum quality for the entire film—the way all professional movies are made. Fine grain emulsion with extreme latitude of exposure. A weatherproof cellophane container (Ideal for ocean or tropical travel). Simplicity of handling. Daylight loading. Furnished in 100 ft. rolls at \$9.00 which includes developing and one print; negative only for \$3.50. For further information ask your dealer or write:

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CLOSEUPS *and* SWAPS

The Light Fantastic

THE Muse Terpsichore has now summoned the amateur movie camera to aid those who would practice her graceful art. Out in California, Earle Wallace, dancing teacher, has instituted a method of teaching that should bring most interesting results. Mr. Wallace uses the movie camera with his pupils, and, at intervals of about six months, shows on the screen the progress each pupil has made. No better critic of a dancing student could be found, as the camera's eye is all-seeing. In a darkened auditorium, the pupil can see herself on the screen, actually as she appears to her audience. Mannerisms that are over-accented, faulty poses, technical errors, can be discovered and corrected.

Other dancing studios would find it worth their while to look into this use of movies in their work. Amateur equipment is simple to handle, and the cost, judging it by the distinct value obtained from such a procedure, is negligible.

New Haven Club

THE Motion Picture Club of New Haven has resumed activities after a rather quiet winter, and now has under way three interesting productions. "The Beauty Shop" is a slapstick barber shop production, and is being filmed by artificial light in the garage of Kenneth E. Nettleton, president of the club. Another production, "A Springtime Fantasy," is being done in slow motion. The third one being filmed, titled "The Strangler," was originally started as a short production. However, twelve members of the club spent a week-end together recently, and the production went along so smoothly that it will be lengthened and its title changed to "Hands of Death." The club has added several new members to its roster, two of whom belong to the Little Theatre Guild of New Haven.

Yea, verily, doth the amateur progress. And particularly when he becomes gregarious and forms a movie club. This movie club idea is spreading rapidly, some fourteen clubs now being in existence in this country.

Fast Work

AT the recent famous Kentucky Derby at Churchill Downs, Whiskery, the winner had no more than crossed the finish line when motion pictures of the race were on their way in an aeroplane, headed for Cincinnati, for development in a laboratory. Mr. Parks Watson, of the Cincinnati Enquirer, made the films with his Eyemo from an aeroplane. To save the time required for an automobile trip in from the landing field, a man dropped by parachute, with the films, from the plane, landing



PARKS WATSON

This Aviator Took The Kentucky Derby From The Air And Then Flew On With The Film To Cincinnati. Speed!

near the laboratory. The films were shown that evening in the leading Cincinnati theatres. Thus does aviation and the motion picture progress by leaps and bounds. It seems that the time is not far away when we shall see in our own homes motion pictures of events at the same time that they are actually taking place.

Cinegraphs

THE Eastman Kodak Company, through its four minute cinegraph reels, is planning to record

the most important events of the world as they take place.

Among its first reels is a four minute cinegraph showing the attempts made to fly across the Atlantic and its final achievement by young Lindbergh.

This film for amateur projectors shows stirring views of the burning of Fonck's plane last year in which two of the crew of four perished, Commander Byrd's "America" somersaulting on its first flight, the thrilling landing of the Bellanca plane on a trial flight after its landing gear had broken in leaving the ground, the fatal wreck of Commander Davis's "American Legion" in a Virginia swamp, and the departure of Nungesser and Coli into the mysterious reaches of the North Atlantic—and then, Lindbergh the unknown, out of the West.

There are "close-ups" of his plane, of smiling young Lindbergh himself, of Lindbergh and his mother; tense scenes of his departure—mechanics preparing the plane in the early morning light, Lindbergh donning his flying suit, and soberly entering his cabin; then his sensational "take-off," barely carrying his heavy load clear of telephone wires at the end of his long run; and finally movies from other planes as he flew the first miles of his long trek.

The photographic houses of Cullen, Willoughby, Gillette and Cohen in New York City have also issued 100 foot reels of Lindbergh's feat.

The Eastman Company is further supplementing this first cinegraph by a second, now ready for distribution, showing the Atlantic Ace's reception in France, Belgium, England, and his return to Washington and his acclaim in New York, thus completing a motion picture record of his entire trip.

So that the amateurs could have these thrilling pictures for use in their small machines at the same time that the pictures are being shown on the newsreels in the movie houses the company engaged the Reynolds Airways Corporation to transport the original copy of the Washington scenes by airplane to Rochester. This

may later be established as a regular service, so that cinegraphs will be most timely.

In addition to current events, cinegraphs will present from time to time unusual films, heretofore unavailable to the amateurs.

Foreign

FROM Japan and Russia during the past month came inquiries concerning the League.

Russians, of course, are doing some startling things in the professional field, and it looks as if they might duplicate their feat in the amateur world. Little is known of Japan and her movie work. She has done so much in the still field that it would be safe to say that once the amateurs get started there, some exquisite things will be produced.

Instruction

AFTER an absence of some months, Herbert C. McKay, A.R.P.S., has resumed active direction of the New York Institute of Photography, in New York City.

Mr. McKay, who is well known in amateur and professional cinematographic circles, will direct the resident and correspondent courses in both still and motion picture photography as well as a newly instituted course of instruction in amateur finishing.

One Hundred Percent

THREE cheers for Pendleton, Oregon!

Word comes from that town that every owner of a 16mm. camera is a member of the League. We ought to be hearing about a club from there shortly. Then we shall see one and two reel Westerns, made in their natural settings.



Cooperation

AMATEUR Movie Makers asks its readers to cooperate by talking over the magazine with the photographic dealers and advertisers whom they patronize. The more widely the magazine becomes known the faster it will grow, enabling it to improve and extend its service to amateur cinematographers from coast to coast. There may be dealers or manufacturers who do not yet know of the magazine, and who would probably be most interested were it brought to their attention.



THE HORSEMEN OF DEATH

Novel Filming

AGROUP of Yale seniors have completed the filming of Henry Fieldings' famous novel, "Tom Jones," and its first showing was given to a packed house in Sprague Hall, New Haven, June 12th. The group is known as the Purity Players, whose activities have been mentioned before in these columns.

The depiction of eighteenth century English life in town, country and army was done most accurately. The film was photographed by S. Winston Childs, Jr., a charter member of the Amateur Cinema League. Mr. Childs has had several years' experience as an amateur camera man, and organized the Purity Players, one of the first Amateur Movie Clubs.

Amateurs desirous of making ambitious attempts at filming would find it worth while to turn their attention to famous novels, past and present. This form of movie would be particularly good for those groups who find the need for workable material the biggest obstacle.

From Mr. Childs comes the following account of their interesting movie activities:

"In March, 1925, a few friends and myself were up at Norfolk, Conn., and, having nothing better to do, we decided to film a movie. In a moment of inspiration we called it "Tracks of Blood" and attempted to burlesque the hard-ridin' two-fisted

Western thrillers. From this humble origin was born the organization known as the Purity Players. We consider ourselves somewhat in the light of pioneers in the field of amateur motion picture production.

"As intimated above, the reception of "Tracks of Blood" was very gratifying to us, but as we saw many "rough" spots in the photoplay, action, and plot, which we felt could be eradicated to some extent in an other trial, we forthwith began to plan for "Passion's Toll." For the first time, girls were admitted to the Purity Players. Although the underlying theme of the picture was still one of burlesque, its importance lies in the fact that the story was longer the plot more intricate, and the photography much better.

"In the winter of 1926, as there had been heavy snowfalls, our minds jumped at the possibility of burlesquing a Russian tragedy to be called "Steppes of Silence." Realizing that there would be but one day in which to film this picture, we spent many weeks previously in constructing the plot, outlining each scene in detail and writing the subtitles.

In this picture, for the first time, the story called for some interior scenes. Although our facilities for indoor work were very limited, we did as best we could with an arc-light. However, this part of the story is somewhat unintelligible. The climax of the picture calls for the incineration of the hero and heroine on the steppes, and for the first time we



MARY EATON FILMS HER SEALYHAM

experimented with double-exposure. The element of burlesque is carried out not only by the names of the characters and the action, but also by an extravagant use of movie diction in the sub-titles. And while the "birds flew off to the woods with cries of dread and the waters babbled fearsomely" the Chenstohovas and the Yagustynkas battled on to their grim end.

"Encouraged by the remarkable success of these first pictures, we determined to make a super-production, to be called the "Horsemen of Death." This picture required all of the summer of 1926 to produce. Beginning with a prologue, the story is primarily concerned with the monomaniac revenge which the Horsemen of Death take on human society, culminating in their final overthrow and destruction by the powers of righteousness, while young Jim Whipple, the hero, prays to his dear one "that the sunshine of love may illumine our youth, and the moonlight of friendship console our decline."

"One of the interesting features of the story is the scene laid in the Silver Dollar Saloon. For the first time, we attempted the use of an outdoor "set." This was constructed of beaver board by various members of the cast. Considerable time was spent in painting and decorating the set, and in rounding up enough whiskey bottles to lend an air of realism. The final effect was all that could be desired.

"This is a very summary review of what the *Purity Players* have done for the past two years. Aside from the great pleasure we have had in filming these movies, and the thrill of seeing ourselves in the roles of desperadoes, villains, Russian peasants and cowboys, our sole object has been to burlesque the more flagrant example of movie melodrama."

Our Lady of Lourdes

A GROUP of Pittsburgh residents, under the guidance of the Rev. Dr. James R. Cox, rector of old St. Patrick's Catholic Church, will film a seven reel picture of the principal historical incidents connected with the Shrine of Our Lady of Lourdes, at Lourdes this summer.

Permission to make the film has been granted by the Bishop of Lourdes, for the first time in the history of this famous Shrine.

Thus is formed another link in the chain that is bringing the Church and the motion picture in closer contact, and this will help to prove that the two can work together to their mutual advantage.

Thirty-two

Travelers Attention!

TRAVELERS who have visited various countries are invited to write to Mr. Wallace Stark, director of the Pasadena Personality Pageant, Hotel Maryland, Pasadena, Cal., and describe the life, customs, and anything unusual they may have observed first-hand.

Mr. Stark is planning to make a series of "Radio Bedtime Travel-laughs," starring two child actors, Betty and Bubbles. The stories are about different countries of the world, their customs, folk lore, dances, etc. Proper credit will be given to all those who supply Mr. Stark with material that he can use.



ESTHER RALSTON
Invites Your Sunniest Smile

A New Cine Magazine

"FILM FUR ALLE," a magazine devoted to amateur cinematography in Germany, will shortly make its appearance. It will appear in

connection with "Filmtechnik," another German publication that has a monthly department devoted to the cine amateur.

Amateur Movie Makers hopes to print an article soon on the amateur situation in Germany. It is natural to expect many fine things in cinematography from the German amateur, inasmuch as photographic history has shown what both professionals and amateurs there have done and are doing along lines cinematographic.

In Darkest Africa

MR. and Mrs. Martin Johnson, famous African hunters with gun and camera, returned recently to this country after three and a half years in Africa. Mr. Johnson shot 200,000 feet of film and made 7,000 still pictures, and feels that he has the most complete record of the lives of the lion and the elephant that has ever been made.

He has presented the original negative to the American Museum of Natural History, which will be sealed in vaults and preserved for all time. The film is now in process of being cut and edited for presentation.

At Wesleyan

MOTION pictures of the news reel variety have been taken every so often on the campus at Wesleyan University during the past three years. They now have seven reels in their library. The films have been made so that the actors and their friends could see themselves as others see them and to find out in what way 16mm. equipment could be used where it would be of greatest value to the University.

And now a valuable prize is to be awarded for the most practicable suggestion for the use of their present equipment for the best interests of the University.

A Motion Picture Clinic was recently held there under the auspices of the department of Physics, Physical Education and the Alumni Council, and many valuable ideas on the use of the motion picture in colleges discussed.

The Flahertys

MRS. FRANCES FLAHERTY, who, in the past, has collaborated with her husband, Mr. Robert J. Flaherty, on his famous productions of "Nanook" and "Moana," is about to leave for New Mexico on a filming venture. Mrs. Flaherty will produce two pictures on the life of the American Indian and they will be used by the Eastman Kodak Com-

(Continued on page 47)

Show your own movies of

LINDBERGH

in Kodak Cinegraphs



Kodak Cinegraphs are 100-foot lengths of 16 millimeter (standard amateur) Eastman Safety Film, covering a wide variety of subjects. They can be purchased outright from Ciné-Kodak dealers. Each one is complete in itself and gives four minutes of entertainment for the home screen.

They are issued regularly every month, but now three special reels are ready to give you the highlights of the greatest adventure of modern times—the Lindbergh flight. Here is stirring history which you can show again and again on your own screen.

Cinegraph No. 8501—“*Lindbergh, the Epic of the American Trans-Atlantic Flight*”—shows the incidents at Roosevelt Field—close-ups of the flyer, details of his plane, the hazardous take-off, Lindbergh’s ship from other planes. It records, too, Byrd’s accident, the Columbia’s near-catastrophe, Fonck’s fatal take-off, and the departure of Nungesser and Coli.

Cinegraph No. 8502—“*Lindberg Abroad and in Washington*”—depicts the ovations accorded the flying hero in Paris, the throngs greeting him in London, his enthusiastic greeting by the Belgians and his triumphant home-coming to Washington.

Cinegraph No. 8503—“*Lindbergh Captures New York*”—gives in quick retrospect the tumultuous, unprecedented greeting accorded him there. Views showing the hundreds of harbor craft, the millions in the streets, the various presentations, cap the climax and complete the remarkable story of Lindbergh.

The timeliness of these reels is surpassed only by their value as keepsakes of an event that will ring down the ages. You will want the Lindbergh Cinegraphs—of course—for your personal movie library. Get them now, at the regular Cinegraph price of \$7.50 a reel.

At your dealer’s

Eastman Kodak Company, Rochester, N. Y., *The Kodak City*

CLINIC ~ Edited by Dr. Kinema

More Speed!

AMATEUR motion pictures, it is said, may be taken indoors without artificial light, or even in the rain, by a new camera just announced by the Eastman Kodak Company. The lens is three times "faster" than those of ordinary professional motion picture cameras and ten times faster than a high grade "still" camera.

The average professional motion picture camera makes its exposures with the advantage of artificial lighting. The new Eastman Cine-Kodak has been built around a lens of extreme rapidity because amateur motion picture photographers must take pictures more often with only such light as the daylight affords.

The new Cine-Kodak can operate at a "speed" of f.1.9, which means that the lens aperture at its maximum is more than half the focal length of the lens and that therefore a large amount of light can get quickly to the film. The speed of the average professional motion picture camera is f.3.5. Few "still" camera lenses are faster than f.6.3.

Despite the simplicity of operation of the new camera, the mechanism is so fine that, in focussing, it moves the lens through stages of 1/1000th of an inch and through a total movement of less than 1/50th of an inch.

"Moving" Pictures

PROBABLY one of the troubles most frequently encountered by the amateur movie maker is that of his pictures jumping up and down on the screen when projected. They are, indeed, "moving" pictures, when they should be "motion" pictures.

There are several reasons why a picture might jump in this way on projection. The first, that of faulty projector mechanism, can be eliminated immediately, for the machines are made with great precision in this respect. The two most common faults are not holding the camera steady when taking the picture, and not placing the projector on a solid foundation.

Every time you shoot a scene, *concentrate on holding the camera steady.* If you are shooting at waist level, hold the camera away from the body, with the arms pressed firmly to the sides. It frequently helps to prevent movement of the camera by holding the breath. If shooting from eye level, hold the arms firmly to the sides. If it is convenient, carry a small metal tripod wherever you go, and use it every chance you get. Then you don't have to worry about picture shake and can devote your thoughts to other important things, and when projecting, place your projector on a *solid* foundation.



THE FLOOD ZONE
Filmed By M. P. Neighbor

Panorams

LAST month, in this department, under the heading "Clinical Cautions," the advice was given to panoram and tilt the camera only when it was absolutely necessary. Inasmuch as there is an excellent automatic panoraming device on the market that gives perfect panorams, some of our readers may have assumed that such a device was impractical. We were merely calling attention to the tendency of most all amateurs to move their cameras to keep the objects in the finder. Such a thing is, of course, disastrous to the resultant film, but in no way infers that good panorams can not be made.

This automatic device is *built* to give good panorams, and no amateur cinematographer when using one, need have any fear that his panoramic pictures will be distorted in the slightest degree.

Circling Device

THE iris vignettters, coming more and more in use each day, can be used in other interesting ways besides the beginning and the ending of a sequence.

An amateur recently had occasion to photograph a person climbing a glacier, some five or six hundred yards away. He placed the person exactly in the center of the finder, then closed the iris down to a small circle, having marked beforehand on the iris the different size circles it would make on the film so that he would not cut too much of the picture. The film when projected, showed the figure in a small circle, in the center of the screen, climbing the steep ice mound. The audience could pick out the figure with great ease, which would have been impossible had not the iris been used.

At the end of a film, when a train, or figures on a road are going into the distance, a circle cut on the receding objects makes a most pleasing effect.

The iris can also be used on art titles, disclosing the letters first and then the illustration as it is opened wider.

Large Pictures

PICTURES approximately twelve by fourteen in size, with a 16 mm. projector, is a recent achievement of Charles Luthe, Jr., of Roosevelt High School, Des Moines, Iowa. Mr. Luthe tells how he obtains large pictures in a recent letter to the League:

"I have a Kodascope, Model A, with a 200 watt lamp, and have used it at school for class room work, entertainment, etc. We have a very large auditorium for a high school. I set my machine up at the balcony rail, which is almost 65 feet from the screen. This gives an image about twelve by fourteen feet. When projected from this point the angle of reflection is parallel with the main floor thus giving a very brilliant picture that is just as easy to see from the back seats as from the front. Because of this angle of reflection, the

picture is not quite as bright in the balcony as on the main floor. I've shown pictures of my own making which were not quite as bright as the professional ones, to an audience of 1,200, and no one complained of not being able to see.

"I have a thirty foot throw of the picture at home and use every foot of it. In order to get a silver screen to take this throw, I bought a window shade six feet square, with a spring roller and put it in a wooden box and painted it with aluminum paint. This gave me a very efficient screen."

Of course, in projecting such large pictures, the positives must be of very fine quality, neither too dense nor too thin. With a proper screen, and an excellent print, other amateurs should find it interesting to experiment with large size projection. There are doubtless many times when one wants to show his pictures in a club room or auditorium, but is prevented from doing so because he is limited as to picture size.

Sharp and Soft Focus

THE Graf Variable lens, used in photographing a great many of the professional productions in Hollywood, may be available in the near future to the amateur, according to Mr. P. F. Pfeil, of the Graf Optical Company. With the advent of the positive-negative film, such as the professional uses, the Variable could be used with great success. To quote from Mr. Pfeil's letter:

"The use of the Variable means pictures of the same rich creamy image as seen in professional productions—pictures that so nearly duplicate the eye impression image that it seems that they cannot be better; close-ups of beauty; flattering close-ups; of course, harsh close-ups in the case of the villain. Then the sweetheart, the mother, the friend—all requiring a change of image if our thought image is to be correct, then the mid-distant and distant shots, beautified and enriched by more pleasing image."

Filters Again

BEFORE you use a filter on your camera during the coming summer months, be sure that you need one. Whether a filter detracts from the definition of a picture is a much mooted question. In some cases it seems to hurt the sharpness of the resultant picture, and in others, not at all. That a filter, in many cases, enhances the beauty of a film, is certainly true. But it is not because it

renders color value so much better, because the usual 16 millimeter film is only slightly orthochromatic, that is, sensitive to yellows and greens.

Why you get better values in your pictures when a filter is used, and why you get clouds in a blue sky, is because the yellow filter stops some of the blue light of the sky from striking the film, to which it is very sensitive, thereby making contrast between white clouds and blue sky.

Wherever you have an extreme intensity of sunlight and your diaphragm stop of F:16 would not give a short enough exposure, use your filter, and your results will certainly be improved. When a 16 millimeter orthochromatic or panchromatic film is placed on the market, then the filter will render color values under all light conditions extremely well.



A THRILLING STUNT WITH A DEVRY

Free to the Amateur!

"THE amateur will be very much surprised when he finds out what a broad field there is open to him for making a diversity of subjects and a variety of scenes, or 'set ups' which he can utilize at no cost. The whole outdoor world is open. There are many beautiful homes, gardens, estates, country places, camps, cottages, etc., that the amateur can secure for the asking.

"We must realize that all the beauty for the cinematographer is not confined to pretty gardens, beautiful homes and country places. The village blacksmith shop, with its grimy smith can, under proper conditions, be made an artistic set-up for which any artist might yearn. For picturesqueness nothing can surpass pastoral scenes for the background of a photoplay. Most animals photograph well, especially herds of cows, and droves of sheep, with a vista of country road of good composition, back-lighted, or a farm wagon, which is being drawn by a team of typical farm horses, coming towards the camera, with one or two characters walking alongside. What could be more pleasing to the eye? Fancy a drove of sheep coming along this same beautiful stretch, and in the rear a shepherd with a lambkin in his arms!

"New buildings under construction offer an opportunity for the amateur. The deep holes dug for foundations give the atmosphere of a mining camp, or a large public works, or a big contract of some kind. The upper part of the building under construction gives a chance for scenes to be played high up in the air, while the street can be seen far below.

"Buildings being demolished offer another sort of an atmosphere. Permission may be had to use the rooms, as they are uncovered, for sets. If by chance an area is being cleared of small houses, these open cellars will afford the background of a city dead and gone. Here is a chance for archaeologists to be seen digging in the ruins and chased by wild Arabs. A Biblical story also might be written around such an opportunity.

"A wonderful effect of a railroad wreck can be faked by constructing a little hill or mound with trees, rocks, tunnel, etc., all to scale. The railroad consists of a toy one of the electric type, many of which are to be had that look very real, and if properly and cleverly handled in a built scene of this sort, it will be hard for any one to distinguish that it is a 'fake.' The derailment can be done to suit the director's fancy. Close-ups of a real train can be made to match the one in the picture."—C. M. Seay, in *The Camera Magazine*.

Art Titles

"SPEEDBALL White Ink works wonderfully well on glass, for lettering sub-titles:

—W. T. MCCARTHY.

Burton Holmes' FILM REELS of TRAVEL

Edited and Titled by
BURTON HOLMES

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- No. 16—Seeing Paris—Part 2.
- No. 17—Seeing Paris—Part 3.
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- No. 21—In Bonnie Scotland—Part 2.
- No. 22—The Sunny South of England.
- No. 23—Glimpses of English Town and Country.
- No. 24—Bustling Brussels.
- No. 25—In Rural Belgium.
- No. 26—Artistic Antwerp.
- No. 27—Beautiful Bruges.
- No. 28—Old Amsterdam—Part 1.
- No. 29—Old Amsterdam—Part 2.
- No. 30—The Isle of Marken.

*Other Travel Pictures from
different parts of the world
will be released each month*

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LECTURES, INC.**
**7510 N. Ashland Avenue
Chicago, Illinois**

PERFECTION *the* GOAL

*Reflections of An Amateur After Seeing How
Cine Cameras are Made*

A TRIP through the camera inspection department of a certain large concern making 16 mm. cameras would leave no doubt in the amateur's mind as to the care and the accuracy with which these machines are manufactured.

The cameras come to the inspection department from the manufacturing and assembling division. All parts are checked up carefully, the slightest defect in any part causing rejection of that particular machine by the department. The final test, that of proper focus of lens, and seeing that the image is sharp, is the most thorough of all.

A wire netting, with 1¼ inch square meshes, and lighted by six Cooper Hewitt mercury vapor lights, is first photographed at very close range, about two feet. A card bearing the serial number of the machine being tested is photographed before each picture of the netting is made, so that a record of the testing of the lens in that particular machine may be kept. The next picture of the netting is made at, say, five feet, the next at 8, then 10, 12 and so on. All these different shots are made with the lens open to its fullest aperture, thus making the test a very severe one, as the depth of focus is much less with the lens wide open, than when it is stopped down. This also eliminates the possibility of a lens being set in the camera at incorrect focus but getting by the inspection because the diaphragm was made small, which might possibly hide an error in incorrect placing of the lens.

In addition to the shots of the wire screen, exteriors containing lettering on buildings are also taken, and the

sharpness of the resultant image carefully checked. These test strips of film are developed immediately after they are made, and they are then taken into the projection room and projected.

The reel on which tests from different machines are wound is projected once, the operator noting the serial number before each shot, and also the sharpness of the image. After this is run through, it is rewound and run again, those tests found not satisfactory are checked off against the proper serial number of their machine, the others marked O. K. The results of these tests are then filed as a permanent record of every camera sent out.

Nor is there less precaution taken with the projectors. They are tested minutely for even illumination on the screen and sharpness of image. As with the cameras, they are rejected if the slightest bit short of being what they should.

All of this work naturally takes a great deal of time and money but it does show what the manufacturer is trying to do for the amateur cinematographer. He realizes that the movie maker appreciates the best in quality, and is sparing nothing in his efforts to give him just that.

After such care and thought has been put into the manufacture of these little instruments of beauty and precision, it is no wonder that the number of people making this sport their hobby is fast increasing. With a minimum of effort on their part they can live over again scenes that could never be recreated and bring back memories dear to them, in a most startling and vivid manner.

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Name

Street

City

THE TITLE—MOUTH OF THE MOVIES

(Continued from page 9)

ness. When a motion picture actor opens and shuts his mouth, and says nothing that we can see or hear, the scene is incomplete, therefore inartistic. Then the actor is momentarily wiped off the screen and the words he is supposed to have spoken, come on in the form of a title. But they are not accompanied by the actor speaking them, so the title is incomplete, therefore inartistic.

"Aside from that, spoken titles chop up scenes, forcing them to stop and start like an asthmatic Ford. Suppose, however we begin a picture with a narrative or editorial title that starts the story. It tells as much of the story as we wish it to, and is in itself complete. Then the story is picked up in pictures and carried through a pictorial sequence without titles as far as it can go. When it is necessary to use words again for the sake of strength or clearness, the sequence ends, and another title takes up the story where it leaves off. After this title, the story is again picked up in pictures and carried until another title is necessary. Thus the story flows smoothly from words to pictures, to words to pictures, and so on to the end.

"Then there is the split title. It may be either editorial or spoken, though usually it is spoken. It is one title put on the screen in two parts. It begins as any other title, but before the sentence is completed, it ends in a dash, then the second part of the title comes on. In the case of spoken split titles the actor speaking the title may be flashed between the two parts. Sometimes the second follows the first immediately to emphasize either the first or second part or where the title is so long it makes reading all at once difficult.

"The trick title is any title in which trick photography is used for emphasis, comedy effect or for any other reason.

"Last of all is the dialect title. It is not often used, as it is too hard to read. The main thing in titles to remember, is that they must be easily and quickly read, and must be clear.

"In a discussion of titles, one inevitably comes face to face with the problem met by pictures like 'The Last Laugh.' I do not believe the day will come when there will be titleless pictures, as a general thing. All titleless presentations are of necessity simple characterizations. The titleless production limits one to such very simple stories that with the large scale production of today, it would be impossible to supply

enough stories to keep the studios going. However, there is a tendency to reduce the number of titles in the length of a picture. When it is possible, 'The Last Laugh' type should be emulated. In short I believe in as few titles as possible, but as many as needed, for clearness.

"I do not believe that the talking picture will ever replace the silent title picture because the appeal of the picture is visual, and if the voice is added to it, we have a double appeal which is weaker than one. In all the arts the strength of unity is usually achieved by concentration on a single appeal. Also the movies go so far from the stage in picturing extensive exterior scenes, covering acres and even miles of territory, that it is impossible to accompany them by sound. If these are silent and yet mixed in a picture with talking scenes the effect is likely to be jarring. Talking pictures would almost necessarily be limited to the production of plays virtually as produced by the stage. Such pictures would bear the same relation to the stage that the phonograph record bears to the original rendition of the artist or orchestra. And they could not make any claim to being an independent art.

"There is, however, a very good field for the devices of this kind. They can be used to record the musical accompaniment of pictures. They enable audiences in small towns to have advantage of such accompaniments arranged by the most capable directors and played by the orchestras.

"Another reason that the spoken title reproduced in sound will not be generally accepted, is that actors in a motion picture scene seldom speak the exact lines used in a title. Owing to the circumstances under which pictures are made, it is not often possible to have actors follow a fixed dialogue. All pictures require editing and rearranging after they are shot, and this necessitates changes in the titles. And, some of the very best screen actors are in the movies because they haven't voices suitable for the stage. The very fact that they can't use their voices, develops in them a sharper, more expressive pantomime, distinctly suited to the motion picture camera.

"Amateurs should keep in mind that brevity is the soul of the title. A title stays on the screen long enough for the average person to read it. The more words it has in it, the longer it stays on the screen. As many people read very rapidly, they finish reading any title before its footage is run out. Then they have

Cullen's Special Filmo Camera Case



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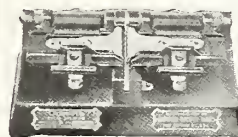
Made of heavy sole leather with plush lining. Compartments for 4 100 ft. Cine films, telephoto lens, fast lens, color filters, finders, etc. Very little larger than the regular case but a hundred times more convenient.

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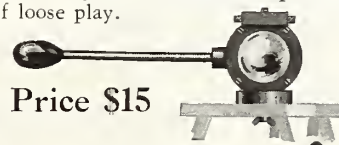
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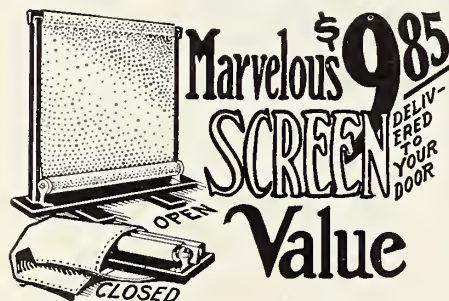


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A 4 amp. Pocket Arc Lamp yielding intense actinic light.

Measures 5 1/2 x 4 1/2 x 3 1/4". Opens like a book. Operates on 110 volt A. C. or D. C.; tripod socket; burns three minutes.

Ideal for motion picture, home portraiture, title making; no smoke, no dust, no danger.

Code, Minarc — Minima Pocket Arc, complete with rheostat cord and plug, 12 carbons, each...\$18.00
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Write or wire for 60 page Bass Book of Cinema Apparatus

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Chicago, Ill.

to sit and wait. The story stops for them until the slower readers have finished the title, and it has passed on. This weakens the story for them and the slower readers lose something because they don't like to labor through a long title. Narrative and editorial titles should never be more than twenty words long and it is better when they are shorter. Broken titles can be even shorter than narrative titles.

"It is advisable to express one thought in a title as an audience is capable usually of receiving only one thought at a time. If it is necessary to express two thoughts at the same time, it is better to have two titles, one dissolving into the other, than to attempt to put both thoughts in one title.

"I believe that the commercial screen will profit greatly by the increase of the motion picture amateur, as practically all of the artistic improvements in still photography have come from amateurs. The commercial manufacturer is concerned with turning out a standard product for profit, and accepts nothing until someone has proved its value. On the other hand the amateur in any field is an enthusiastic explorer. He is in it for the fun of the thing, and is eager to try anything new, and many failures count as nothing against one successful achievement."

PLANTATION PICTURES

(Continued from page 10)

the doctor, whose advice was not to give it to them, he stored it all away, only to have it consumed by fire when his house was destroyed several years later. The new house is a rambling white Colonial affair exactly like the old one, save that it has a refrigerated air system, ceiling fans, and all the conveniences that make living on a plantation delightful even in summer.

Our first picture on this clear, bright, still day was a field of staple cotton that had not been picked at all. The plants were about twenty-four to thirty inches high and the cotton in this particular field of a very high grade. The wind had blown the full bolls so that in places the cotton looked like bunches of grapes and heads of wisteria blossoms, it had so lengthened out. The plant itself was entirely brown and the field was so clean that a weed or a blade of grass was not visible anywhere. Later we drove nearby and "took" an empty field which was picked clean and the brown plants looked forlorn, shorn of their white glory.

We drove on several miles to a field full of pickers and "shot" them. Young and old, from fifteen to fifty, all wore great long canvas bags. These have a canvas strap over the shoulder, and the bag, about a foot and a half wide, extends for several yards on the ground behind them as they walk along deftly picking the cotton with nimble fingers, putting handful after handful into the bag, which gradually work themselves down to the bottom as more are put in on top. The negroes have a rhythmical swaying motion as they lean from side to side gathering off the bushes on either side of the furrow they are walking in, until they look like black phantoms swaying in the sunlight with great gray tails slowly swishing along behind them. They are dressed in cotton, blue denim or khaki with a woolen scarf or sweater to keep them warm; shabby clothes, mismated shoes, of untidy and slovenly appearance such as could only be achieved by a Southern darky. I wished then that we could have gotten a film of them at a "baptizing," for no one can equal their gorgeous attire in quantity or color, or their emotional religious fervor at such a function.

As the negroes near the edge of the field they dump the contents of their bags into a great sheet of burlap and tie the four corners together, so that it may be loaded on a wagon and hauled to the weighing house. This rude building is a one room shack of planks about two inches apart, built well up on a foundation from two to four feet off the ground, as a protection against floods. Outside is a weighing block with a big basket to hold the cotton so that it may be weighed before it goes to the gin.

At the back of one of the cabins we came upon eight negroes and several children, some wee tots of three and four, "tramping" the cotton. One old "uncle" looked like "befoe de wah" and another old mammy had her kinky head carefully tied up in a bandanna. We kept them in conversation so that they would go on with their stamping on the cotton, to make the burlaps hold more, and not stop to stare at the camera. When we explained to them we were taking movies, a broad grin spread over their ebony faces, showing their glistening white teeth, and one old fellow pulled off a pair of cumbersome goggles so that we could get a better closeup. Drawn up at one side of the cabin was a high narrow wagon with small wheels, a team of mules hitched to it, to carry the cotton to the gin in the settlement by the station.

"You know niggers are all naturally meant to be lazy and spend-thrift and almost good for nothing," the planter told us in his Louisiana drawl. "Not long ago I paid one fellow two thousand dollars. He bought two Fords and in six months' time he was broke. But this cabin belongs to one of the few thrifty niggers." He indicated the one where we watched the "tramping." It had panes of glass rather than openings, like so many cabins which are simply boarded up in winter. A few straggly chrysanthemum bushes were blooming riotously in the yard. There was a fire place inside where they burn wood in winter, the ventilation from the fire place being adequate for this small room. In the barnyard surrounding two sheds were several guinea hens, chickens, a few turkeys and pigs and a couple of mules (jug-heads in the vernacular.) At one side was a patch of sugar cane which the darkies grow for their own pleasure. A tall, slender cafe-au-lait negress cut several stalks of this lovely garnet colored cane for us. It is a silvery mauve over the garnet and where the joint occurs it is pale gold. After cutting this in small pieces and peeling it, we chewed it native fashion. A sickeningly sweet water oozes forth at the first bite and there is only an unmasticable tough pulp left which you cannot swallow. Cane is not profitable to grow in quantities, except in the extreme South, but the negroes must have theirs for pleasure.

Near the cabin we "took" a bunch of pickaninnies rolling hoops. Their costumes were ludicrous. No shoes, and a straw hat on one, while another had carefully buttoned shoes with the toes completely out. One baby was munching half of a baked sweet potato and his chapped little face was well "gummed up" with it. Later in the developed film it was very amusing to watch him waving at the camera, while his little brother doffed his hat to wave too, though their eyes and whole attention were so evidently riveted upon the director in an opposite direction from the camera. It was a serious business to them, this having their picture taken by one of the "big boss" friends.

Thus ended our plantation pictures. Home again our cotton movies developed perfectly. And through them many Northerners will be able to see the land of Uncle Tom's Cabin come to life.

LIGHTING INTERIORS

(Continued from page 11)

overcome by careful placing of each light in relation to the moving players or objects.

Some of the interiors in "Hey-Hay!" were taken in a conservatory fitted up to resemble a living room. One end of the room had a glass roof about four feet wide which helped as overhead lighting. The same end of the room had large windows which we covered with light curtains. Many scenes were taken shooting directly into these curtained windows with both sets of arcs working and reflectors so placed as to reflect as much light as possible from the various sources. It might be well to mention to be careful not to get the reflectors so close to your set that part of one might appear in the picture.

A good procedure to follow in making interiors on negative film is to immediately develop a test strip of about three feet or so of negative. Obtain three glass hydrometer jars about 18 inches high and 1½ inches inside diameter. Fill the first one with developing solution, the crystals for which can be obtained in tube form in most stores handling photo supplies. Use the other two jars for "washing" and "fixing" the strip of film. You will find that you can usually make a good test of a scene before the director is ready for you to shoot the action. Of course, this test is done in a dark room and you will find the dark preserve room which most people have in the cellar, a good place to do the testing with a photographic red light. The solutions in the jars can be kept for a few weeks if they are tightly corked.

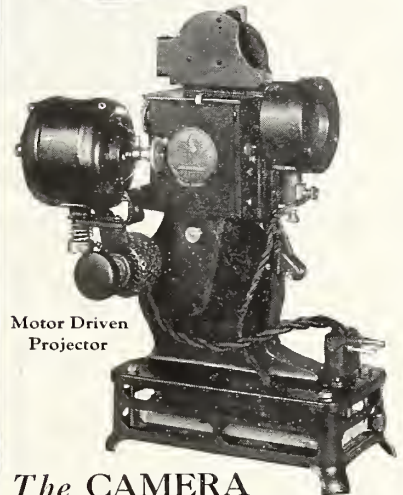
It is best, I have found, to take all interiors in the daytime so as to utilize what light comes in from outside, which helps to kill many objectionable shadows.

You will find that you will be able to take almost any interiors which are required for a short story if you have two of the 20 ampere twin arcs, excepting spacious interior sets which are out of the question. A good picture is made up mostly of short shots, semi-close-ups and close-ups so that you probably do not need the big sets anyway. The excellent photographic qualities of the arc light will give you more photo light value for current consumption than most sources except the mercury vapor light which is quite expensive and would not be handled very well by the amateur. Only use your lights when focusing and actually shooting

Make better Movies at lower cost with Pathex



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Motor Driven
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equipped with F3.5 lens—is simple and automatic—just a few seconds to load—aim and press the button—that's all!

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AMATEUR MOVIE MAKERS is growing in popularity. Our readers increase from month to month. For the benefit of our readers' friends whose predatory designs on the family library copy must be discreetly curbed, we list, here, the photographic dealers of the country, in whose excellently equipped salesrooms our magazine is offered to the public. And we recommend that you not only go to buy AMATEUR MOVIE MAKERS at these friendly haunts of motion picture makers, but that you also let these dealers help you to increase the pleasure you get from our mutual sport.

Abercrombie & Fitch, 45th St. and Madison, New York City
 A. S. Aloe Co., 513 Olive St., St. Louis, Mo.
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 A. L. Bollinger Drug Co., Frankfort and Stitz, Louisville, Ky.
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 Buffalo Photo Material Co., 37 Niagara St., Buffalo, N. Y.
 Central Camera Co., 112 So. Wabash Ave., Chicago, Ill.
 Clark Cine-Service, 2540 Park Ave., Detroit, Mich.
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 Almer Coe & Co., 78 E. Jackson Blvd., Chicago, Ill.
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 Gross Photo Supply Co., 325 Superior St., Toledo, Ohio
 Haanstad's Camera Shop, 404 Sixteenth St., Denver, Colo.
 Harvey & Lewis Co., 865 Main St., Hartford, Conn.
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 Huber Art Co., 124 Seventh St., W., Cincinnati, Ohio
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 B. B. Nichols, Inc., 731 So. Hope St., Los Angeles, Calif.
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 L. B. Wheaton, 368 Main St., Worcester, Mass.
 Willoughby Camera Stores, Inc., 110 West 32nd St., New York, N.Y.
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AMATEUR MOVIE MAKERS

\$3.00 a Year (Canada \$3.25; Foreign \$3.50)

25 Cents a Copy (Canada and Foreign 30 Cents)

a picture as the cost of the current for two lamps is not a small item.

It will be best to run a line of about No. 8 cable to the main board in the house or location where you are taking pictures. Connect these wires through a 40 amp. switch to the main line on the distribution board. Consult your local lighting company or electrician as to the advisability of drawing 40 amps. through the meter. Do not attempt to run both lights on the house wiring but it is usually the case that it is possible to run one light from a single circuit and the other light from a second circuit.

TAKING THE MOUNTAIN TO MAHOMET

(Continued from page 15)

it in with the platoon system, so much in vogue now, as well as the other type of study plan. For instance, the first is entitled, "The Voyage of the Mayflower" (we used amusing animated drawings in this, by the way, of an athletic whale); the second, "A Revolutionary Pilgrimage"; the third, "Philadelphia and Valley Forge."

The second picture is liked especially by teachers of history, of course, whereas the first picture brings in comments from instructors of engineering, physics, trade schools etc. But both pictures received auditorium showings, and seem to interest all ages.

We believe that motion picture presentation finds the mark with the speed and directness of an arrow; but, like the arrow, too, it must be handled expertly if it is to find its goal. We believe that the pictures prepared for us achieve the impressions we desire to foster in the minds of the public: perfection in craftsmanship, the best in materials, resulting in a finished product that leads, not follows, in the industry.

While printed advertising, however well presented, has to run the gamut of accompanying stacked mail, competing for the addressee's attention, the motion picture has the entire attention of the individual or group of individuals at whom it is aimed.

Motion picture presentation does not have the limitations of the still photograph. It is unlimited by time or space—it is sometimes called the fifth estate, as the public press is called the fourth. It can picture in a few minutes the efforts of years. It can assemble in that continuity which is coherence, points of interest that widely diverge: locations, personnel, processes of manufacture, the

A REGULAR department devoted to amateur movies for the outdoorsman now appears each month in National Sportsman. Nature photography with the movie camera opens a new field of interest to the sportsman — requiring special equipment and technique. No make up or direction here — your sportsman catches his subject off guard.



Photo by H. S. Adams



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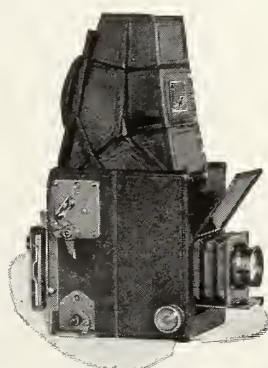
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Graflex

illustrated below. You can rely on its all-round photographic ability. Shutter speeds are $1/5$ to $1/1000$ with any time desired. Light-weight and small-sized, it is never a burden when you are on the go.

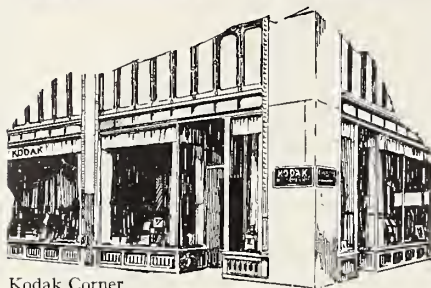


The reflecting mirror shows you the picture before it is taken—a feature that assures sharp focus and pleasing arrangement.

$2\frac{1}{4} \times 3\frac{1}{4}$ Revolving Back Graflex, Series B, has the big, fast lens, Kodak Anastigmat $f.4.5$, and is priced at \$85 complete.

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Eastman Kodak Stores, Inc.



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THE stirring incidents of Roosevelt Field, on the New York to Paris flight, are ready for you in 16mm. film for projection in your own home. Close-ups of the famous flyer and of details of his plane as well as a stirring portrayal of his hazardous take-off as he escapes death by inches.

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United Projector & Film Corp.

228 FRANKLIN STREET
Buffalo, N. Y.

product itself in use, in motion, from all angles.

Even the most expensive advertising space may be casually thumbed over, its impression instantly deleted by the next page that happens to "catch the eye." Nothing short of a nodding head can block the motion picture form of presentation from reaching its objective: and if the picture is interesting, the viewer's head will not "nod." A thousand and one things may distract attention from a photograph, a booklet, or even the salesman in his interview; the attention of the viewer of a motion picture is held almost involuntarily to the scene on the screen.

EDITOR'S NOTE

IN addition to the possibilities outlined by Mr. Winslow for standard distribution many industries are reducing standard film to 16mm. prints for distribution to the rapidly growing audience of home projector owners. The scores of thousands of families already enrolled in this great film audience probably represent the greatest concentration of buying power which can be directly reached by any one method. Truly interesting films, such as those described by Mr. Winslow, are welcome additions to the home movie show. Development of this field will be watched with keen interest by every amateur.

Then, too, the motion picture bridges language chasms. Even a child can understand a picture! And although good titles are a valuable aid to the picture, if well planned the picture will get most of its message across the language bridge it makes, even if the viewer knows no word of English. We have only to read the complaints of British manufacturers who state that American films are creating a demand for American goods, not only in the colonies but in the home-land as well! An English shoe company was forced to change its methods because the colonies, India, for instance, demanded shoes like the American cinemas pictured.

Another example was that of an automobile concern that had been selling five or six cars a month, which after the showing of a certain motion picture in which the car was featured began to sell five and six cars a day. Many other interesting incidents are recorded of such effects.

Lastly, from a standpoint of economy, the motion picture advertising

film is about the cheapest medium we have, and at the same time the most potent, comparatively speaking. It has this advantage over every other form of advertisement: it *immediately* sets into operation the greatest force in the world today—the power of thought—and tends to direct it, to influence it, by almost indelibly imprinting upon it the precise impression the manufacturer, the advertiser desires to convey. There is no sense of coercion in the mind of the viewer; he feels at liberty to form his own conclusions, but nevertheless there is no doubt but that unconsciously he is influenced by the pictured representation he sees.

Finally, to the vast public all over the world, who cannot come to see for themselves that which the advertiser would delight to show them, the motion picture takes the "mountain to Mahomet."

CINEMA DEMOCRACY

(Continued from page 21)

expense on the club budget. Beverly Hall, the present leading lady was chosen to replace Miss Harriet Krauth of Medford when Miss Krauth, after being tested and screened by Mr. Lang, was selected in the Paramount contest as good material for the Paramount training school for junior stars. Miss Krauth, now known as Jeanne Morgan, is being starred in "Fascinating Youth." She has signed a five year contract with F. B. O.

As illustration of the enthusiasm which such communal activity engenders, Mr. Lang tells of an experience which the Little Screen Players all faced together when, in filming "Hold On A Minute," their latest comedy, it was found that production could not continue without a well equipped studio. Until this catastrophe was noted, barns, doorways, estates and small shacks had been used, "on location." There were nineteen interiors needed, skipping about exasperatingly from hotel lobby to church, from business office to bedroom. The director was at his wits' end. Nor was he relieved on finding that eight miles from the State House, the Atlas Film Studio, once used by Griffith for filming some of his sequences in "America," was available for rental. The studio, though equipped with all the necessary apparatus, rented for the breathtaking sum of one hundred dollars a day.

"It meant two months' dues," Mr. Lang says, "but we knew there was no way out. On the Sunday when

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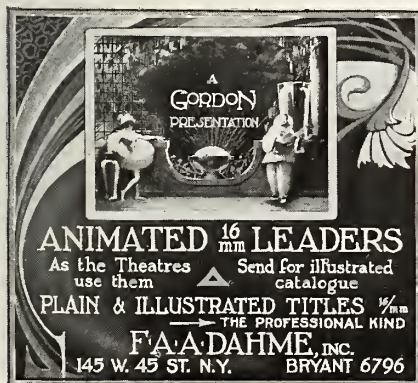
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we decided to film our interiors, nineteen sets arrived, at eight o'clock sharp. The actors were already there. It was a matter of minutes versus dollars. We worked feverishly, now in somebody's bedroom, now in the kitchen, now in a church vestibule. By 2.30 Monday morning, after twenty hours of unceasing grind under blinding Kleig lights, the picture was nearly done, the reward intangible but definite enough to satisfy all the actors and astound the owners of the studio. We had certainly broken professional records."

To reimburse the treasury, the Little Screen Players resort to the usual methods, card parties, dances raffles. They solicit no funds except from those who in return either offer their services or assistance by standing in readiness to view the film when released.

The group aims ultimately to acquire a club house and studio, a mirage yet on the horizon, but hardly destined to remain unrealized. As noted by Mr. Lang, "These untrained people, when allowed to act naturally, film very creditably and convincingly." Had Mr. Lang been scientifically inclined and versed in the latest psychological theory about men's participation in, and patronage of, the arts, he would perhaps have added, "one need only scratch a human being to find an actor."

Which is, it seems, the most stable basis on which to organize any amateur motion picture group, the universality of suppressed desires. We are not jesting. There is hardly a man or woman alive who has not gone through the exquisite make believe of adolescent hankering for the stage. The instinct to mimic, imitate, to sublimate one's shortcomings by pretending to be someone else, is one of the most inherent cogs in man's mental machinery. No matter what his vocation, he can generally be coaxed into making theatricals his avocation.

And a most interesting development in the annals of the Little Screen Players short existence is that several people have become highly proficient and eventually professional. When the proficiency and talent trained by amateurs is no longer snapped up by professionals, but conserved by the amateurs themselves, the Cinema Muse will be slated for a new Sunday dress.

The Little Screen Players may be addressed, care of Herbert F. Lang, 6 Summit Road, Watertown, Massachusetts, and are eager to answer any inquiries from groups throughout the country.

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Our system of distribution covers every state in the Union.

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NEE LISTENER

(Continued from page 13)

"Then why don't you nail the invite and bless your stars?" asks the bewildered Goldie.

"Oh, I can't—I can't!"

"Why not?"

"Because he'd find me out!"

"Find out what?"

"That I'm a dud of the gentler sex!" (Lena's ideas of sex-singularities are pre-Civil War.)

"Well, you're the kangaroo's complex! See here, kid, you're going to clinch that invitation; and then, you're going to set to work to commit to memory the classiest 'line' in all literachoor. Ever hear of Lloyd Mayer? No? Well, he writes for 'Life,' and believe you me, he knows us girls from boyish bob to Spanish heels! He peers down into us girls' souls, so's they're just naked to him. I've saved all the stuff he ever wrote. You memorize it!—get my drift?"

So Lena writes Tommy a note of acceptance which Goldie of the vigilant eye sees is posted. Then she sets to work to memorize Lloyd Mayer's unabridged "Just Between Us Girls." Teachers and pupils alike often catch sight of her with a pile of "Lifes" at her side, memorizing—memorizing. She sometimes recites to Goldie who tells her how to put the "kick" into it.

She sends a little note home to her mother.

Dear Mother,

You and Daddy need not call for me on the last day of school. Tommy Talker (whose car you remember bumped into ours the day I entered school last September) is going to drive me home. Don't look for us before four-thirty on Wednesday. Would you have tea served in a sort of nice way? And Mother, dear, couldn't you have your hair curled? I love you.

Your loving daughter,

Lena.

P. S. Please write Miss Crandall that a boy is going to call for me. They're terrible fussy here. I love you.

Your loving daughter,

Lena.

At the time this letter is brought to Mrs. Listener, she and her husband are out on their lawn in exactly the same positions as those in which we saw them at the opening of this narrative. They are not the kind of people to change seats much. Mrs. Listener folds up the newspaper she has been reading, places it on the table and takes up her knitting.

"London hostesses are serving rum with tea," she remarks.

"Perhaps I could now!" says Mr. Listener.

"Could what?"

"Go tea!"

The postman comes across the lawn and hands Mrs. Listener Lena's letter, which she reads. She then hands it to her husband, remarking:

"Good thing I've just learned how to serve tea fashionably."

.....

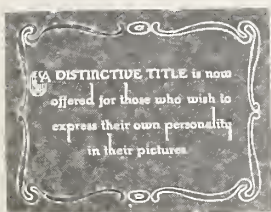
It is the last day of school at Miss Crandalls'-on-the-Hudson. A line of modestly, but modishly dressed, unmade-up girls file past Miss Crandall on the school porch, shaking hands with her, and bidding her *au revoir* in the correct way. Among them is Lena Listener with a smart hat pulled down well over her brow to conceal a flamboyant henna wash. Past Miss Crandall, Lena is seized on by Goldie Gladhand, who pulls her into a bit of shrubbery behind the school. Lena drops off her modest skirt, disclosing another underneath whose hem comes well above her knees. She slips off her walking shoes and steps into high-heeled pumps. Goldie then paints a pouting Cupids' bow on her lips—and there stands Miss Lena Listener, a finishing school product of which Miss Crandall would be proud!—one doesn't think!

Now we see Tommy Talker driving up to the school's side entrance. Lena leaps into the seat at his side. "Have a butt?" she asks, extending to him an open cigarette case. Tommy, struck completely dumb for the first time in his life, declines. Lena, however, takes one, lights it, inhales deeply. Then the poor lamb doesn't know any better than to cough!

"For heaven's sake!" hisses Goldie, the conscientious stage-manager, from the side of the car away from Tommy—"Don't cough!"

All the way home, Lena talks, talks, talks. Lloyd Mayer spouts from every pore. Tommy is utterly bewildered. By the time they draw up to her father's house in East Mellis, Lena has become so much a girl of the period that the level of her feet on the speedometer is higher than that of her hatless head.

Mr. and Mrs. Listener cross the lawn to greet them. Lena is no less astonished at their appearance than Tommy. In place of the simple, smooth and becoming coiffure that Lena knows her mother by, Mrs. Listener is heavily topped by a Marcel wave that looks like a wig. Her skirt is up to her knees and her heels are high enough to make her ankles



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wobble when she walks. Mr. Listener wears a golf-suit which he imagines is of a piece practically with that worn by Mr. Talker at the time of the accident. It was not designed, however, by a conservative tailor. His grave, rather saturnine face looks out of place above it. He *knows* it looks out of place; it makes him uncomfortable; and he is distinctly not as genial and hail-fellow as he promised his wife he would be. However, she makes up for it. She gushes over Tommy, playfully patting him on the cheeks in ghastly imitation of Mrs. Talker. It is rather painful. Tommy's embarrassment grows. He utters hardly a word.

Then tea is served on the lawn. There is no cream pitcher in sight. On the serving tray are sliced lemon, sugar and a bottle of rum. Lena, who is helping with the serving, looks at the rum in a puzzled way. Mrs. Listener whispers an explanation. With a grateful look to her mother, Lena asks Tommy how many fingers of rum he'll have in his tea.

"None—none!" says that bewildered young man. "I have mine weak with just lemon."

"Mother," says Pa Listener, as she is about to pour for him—"just a spoonful of tea—and the rest from the bottle. I use tea for flavoring only," he explains politely, to Tommy.

But Tommy isn't listening. He is watching Lena pour half-a-cup of rum into half-a-cup of tea for herself. She takes one swallow, makes a wry face, and when she believes she is unobserved, pours the decoction on the ground.

The geniality which Mrs. Listener would have liked to see her husband manifest on the arrival of the young people now belatedly gushes forth. He slaps Tommy on the back till the latter winces. It is quite ghastly.

Mrs. Listener is not slow to realize that her husband is off key, and she draws him away, though the latter shows he is still strong for this geniality stuff and would be willing to proceed.

The youngsters are left alone. Lena is sitting at one end of the hammock trying to keep from crying. Tommy is sitting in one of the wicker chairs with his elbows on his knees, looking at the ground. Gently, Lena leans her forehead against the side of the hammock and begins to cry miserably. Tommy is at her side in a twinkling. She tells him the whole wretched story. When all is finished Tommy manifests so much relief that he is inclined to laugh.

"In other words, it was the gift of gab that you pinned your faith to?" Lena nods. "To be like you."



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"God gave you two ears but only one mouth," comments Tommy. "What about that?"

Though God gave Tommy a similar equipment, still *his* tongue has not been functioning normally in the last few hours and so it now calls for compensation. On and on and on Tommy talks. Lena listens raptly—silently. She doesn't even so much as say, "Yes? Go on!—I'm listening!" That is, with her *voice*. She says it, as naturally quiet women the world over say it—with their *eyelids*. The technique is simple. One keeps one's gaze constantly on the talker, so that when the latter turns to meet the gazers' eyes, he cannot fail to find them shiningly, luminously, fixed upon him. Then lids drop slowly and lift again. It is affirmation. It is "I think so, too, darling! Go on! I am listening—listening!"

Once when Tommy turns to look into the eyes of his listening Lena, his gaze travels down to her mouth where Goldie Gladhand's art-work is still on exhibition. He slowly takes Lena's handkerchief from her lap, obliterates Goldie's handiwork as best he can, and presses his lips to the real mouth of the future Mrs. Tommy Talker, nee Listener.

PORTRAIT OF A PIONEER

(Continued from page 19)

up the negative and holding it to the light said, 'Say, how'd you get the artistic effect here? That's just the thing they want.' After my attention had been called to it, I too, thought it was artistic, and I went out and took all sorts of pictures of pigs, using any device I could think of to get new and different effects. I tipped the camera, smeared the lenses, purposely stumbled, and did get some interesting results. But you see the original suggestion was entirely accidental, and the results I got came from my interest in working the thing out after my attention had been called to the possibilities there.

"As to the movies, I believe they are contributing something of distinction and artistry to the history of this period. They are one of the expressions of industrialism, just as the radio is, and the new radio-vision will come to be. They are entertainment for the world; their value lies in the fact that they can reach the people throughout the world. I think a man with a good idea may not be able to carry that idea through alone, but if it is a good one it will be used somewhere in the making of a picture by the industry. It will be absorbed by them and he will have

the benefit of working it out with the best technical aid available."

It is conceivable that very soon the larger and more forward looking companies will employ highly trained photographic artists, to complement, as it were, the work of the director and technicians, Mr. Steichen believes. For while the director is the focal point of importance in making a picture today, he is to a large extent dependent upon the artistry and delicacy of the mind behind the camera. His still photograph of a scene in the King of Kings, which accompanies this article, illustrates Mr. Steichen's thought. Although only a kodak snapshot, it is far superior to the motion pictures of the same scene, taken under the same conditions and at the same time. Therein lies evidence of the powers of photographic artistry and, if you will, proof that the mighty movie minds have much yet to learn from the great still photographers.

Pioneer artist in the field of photography, Steichen has not regretted those early years of trial and error, for they have yielded to him not only new ways, and the remedying of old mistakes, but have helped others who have taken their cameras and camped on the trail of beauty. One of Mr. Steichen's most recent achievements is worth noting here for it is related to the whole experimental field of photography—his new method of making designs for silks. It occurred to him to take a sentimental subject, such as a flower, and photograph it on various backgrounds. By experimenting a little, he found he could use other simple things, such as mothballs, matches and match boxes to work out patterns. From the photographs the designs were made on silks.

"Will American women stand for such radical ideas in their wearing apparel," he asked himself. The answer is that the women are going wild over the new prints. The silk houses can not keep pace with the demand. But of prime importance to the amateur movie maker are the possibilities opened by this idea for interesting experimental films of such simple objects in motion, displayed in various effective light arrangements. (In the lighting lies the secret.) Who has forgotten the charm called into being by the simple kaleidoscopes of our childhood? And may not the transfer of this principle to motion picture create startling vision of unsuspected beauty on the silver screen!

Among the ranks of amateur movie makers today, there must be many other pioneers who will join Steichen in breaking ground.

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SMALL TOWN MOVIES

(Continued from page 28)

ager. For exciting pictures of any race the following recipe will be found always potent. Fasten your camera on a six inch board, about two feet long, drive some nails through it at both ends, and plant it on the track with the camera pointing upward at an angle of about 15 degrees. Then let the drivers see how close they can come to it, or if their cars are high enough, let them run over it while in motion. When projected, the effect of this film is inevitable. Most of the audiences is sure it has been run over. This should be done, however, with a fully insured camera. Not all drivers are cinematographically reverential.

Football games have proved exciting, though much cutting was necessary before release.

For stories of animals nothing is more alive than a kennel full of puppies. Every small town has its police dog fanciers, and S—, boasting as it does of stock imported directly from Germany, was background. I took as thread of a story, "From Puppyhood to Police Force: the Tale of a Dog," strung together feeding, intelligence and working scenes with plenty of close-ups, making a very interesting picture.

My next ambition is to film S— from the air. The last attempt made with Gerry Marfleet, a friendly aviator, was not like anything but a wild nightmare. For the small town enthusiast, material and action may be limited, but this very restriction has some astounding results.

CLOSEUPS AND SWAPS

(Continued from page 32)

pany in their group of experimental educational pictures, news of which was carried in these columns last month. While Mrs. Flaherty is busily engaged in New Mexico, Mr. Flaherty will go to Tahiti for the Metro-Goldwyn-Mayer organization, to produce a picture with a South Sea island setting, a subject which he is splendidly equipped to handle, as all those who saw his "Moana" will realize.

Amateur News

AMATEUR MOVIE MAKERS would like to hear from all of its readers about the things they are doing with their cameras. There are many whom we have not heard from who have probably had most interesting experiences with their outfits, news of which would be welcomed in the pages of the magazine.

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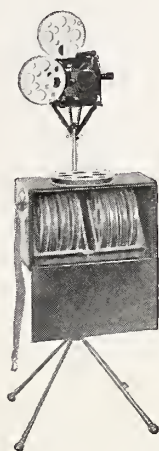
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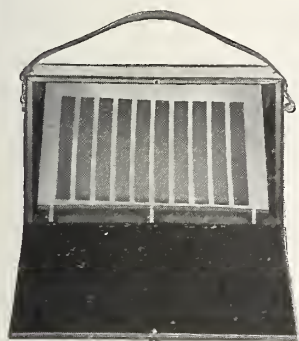
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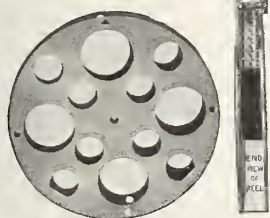
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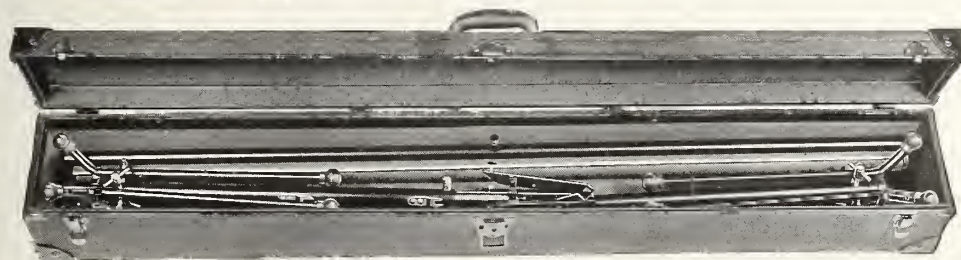
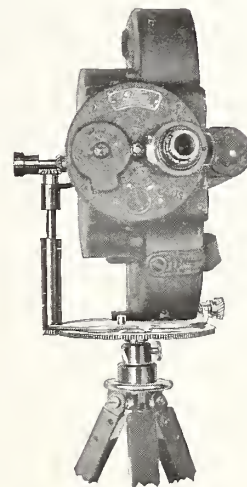
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*Outdoor
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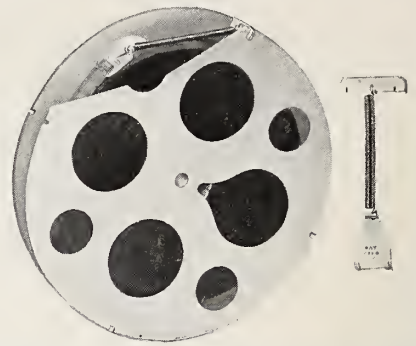
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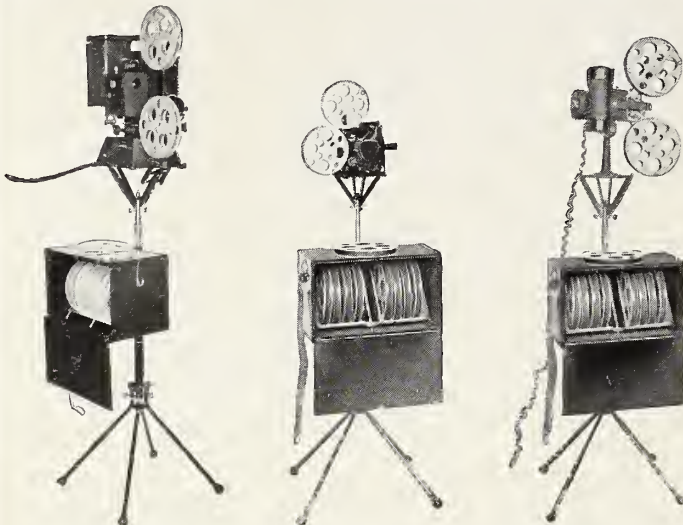
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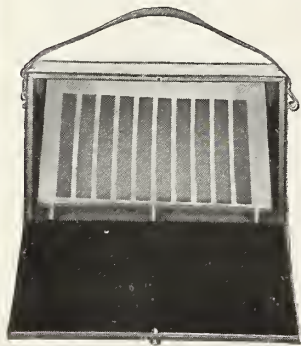


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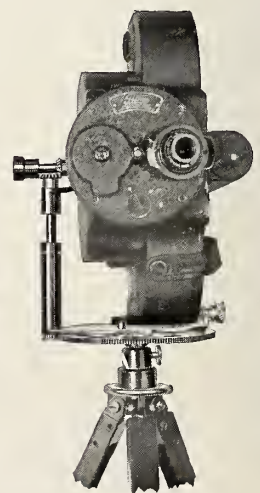
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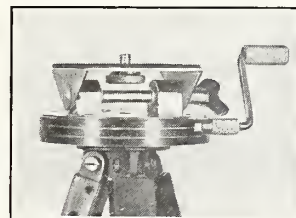
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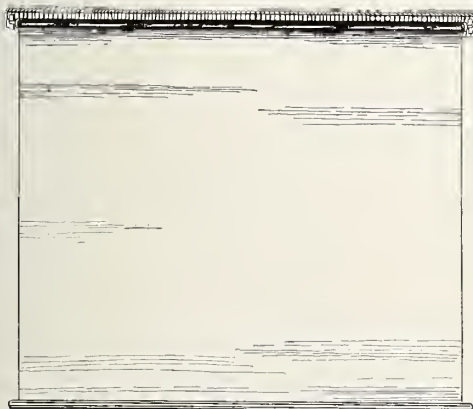
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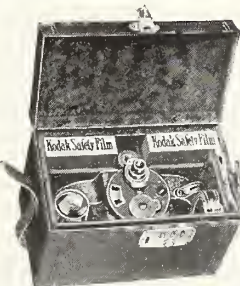
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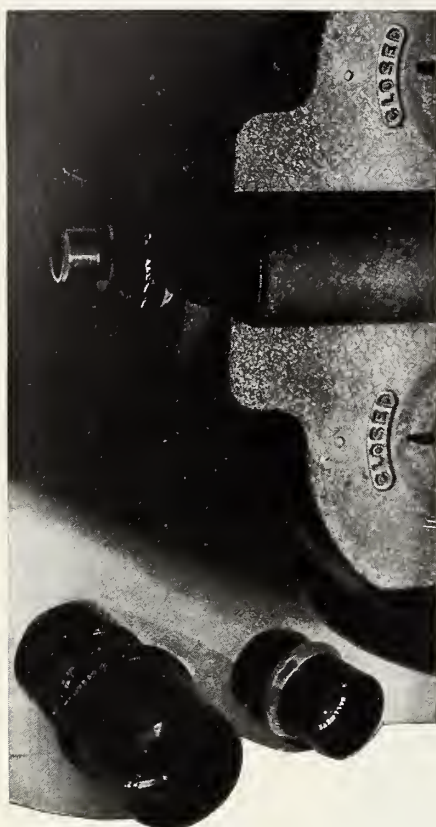


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PUBLISHED BY THE AMATEUR CINEMA LEAGUE, INC.

"Heralding The Motion Picture Of Tomorrow"

Volume II

AUGUST, 1927

Number 8

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SILLYMATTERGRAPHS

By ANNA STIGMAT

The sound of the News Reel Camera is often Pathe-tic.

* * * *

A famous motion director received the following telegram: Mr. D. C. Griffmille,

Will finance your production if my name appears as co-director. Wire answer.

I. M. Rich.

to which he received the following reply:

Mr. I. M. Rich,

Sorry cannot hitch horse and jackass to same wagon.

D. C. Griffmille.

Mr. Rich's prompt reply was: Mr. D. C. Griffmille,

Deal is off, object to being called a horse.

I. M. Rich.

* * * *

A "Faux pas" is not an admission to a Fox Theatre.

* * * *

The amateur motion picture maker who is always bragging about his wonderful pictures might be said to be broadcasting on 16 milli meters. About his artificial light pictures he brags so much, even the fuses "blow." This fellow doesn't need to go to the jungle to be a "lion" photographer.

* * * *

In school they taught us that it takes two negatives to make one affirmative; nowadays one negative will make a lot of positives.

* * * *

Why is motion picture apparatus like the modern dancer?

The camera has an intermittent movement, a stop motion; it "lens itself to rhythm, registers a "close-up" and usually has a "black-bottom." The prints are made on a "step printer," dried on drums and the films often get "jazzed" up in the projector.

* * * *

No! A film splicer is not a Hollywood Clergyman.

* * * *

For Sale: A 16 mm. camera by a young lady with a cracked lens.

EDITORIALS

THIS IS an outdoor number. We hope it will be carried out of doors and read out of doors because, if it is, it will be the companion of amateur cinematographers most of whom are out of doors at this time. There is a wholesome comradeship and a healthy democracy among out of doors people and indoor distinctions disappear with walls. We are neither autocrats, aristocrats nor democrats out of doors; we are just average human beings forgetful of ourselves and interested in our fellow-beings.

A NEW CONVENTION of speech is being established among outdoor motion picture makers. When two of them meet good form requires that he whose camera is ready for action shall say to the other: *Do you belong to the Amateur Cinema League?* If the answer is yes, the two begin to look for another amateur in order to ask him the same question. Generally the answer is yes. If the answer is no the first speaker at once produces an application blank and the League has a new member.

THIS IS A FACT because the Amateur Cinema League is being built up by an intimate, word-of-mouth sort of process. Our members are responding with a most heartening and encouraging readiness to our recent request that they nominate friends for membership. The reason is clear. We all consider our League as we consider our luncheon club, our golf club, our bridge club—as an organization where we shall meet our own type of people and we want to be sure that our friends shall be in our League. A membership built up this way will be a great deal more than a haphazard group of people dragooned into an organization by high-power persuasiveness and noisy publicity.

WE WANT TO GROW wisely, and if it should be necessary, without haste. Our progress will be dignified and graceful like that of the swan on this page. At headquarters we have come to realize that we have a tremendous force in our members. We know now that we can safely commit the fate of the League into their hands and that they do not have to be led or pushed. We are depending on our members to set the tempo of our growth. It is in their hands. If they want it to be gradual it will be. If they want a strong organization with many members by January of next year we shall have it.



"DIGNIFIED AND GRACEFUL"

WE HOPE that their decision will be a wise, decisive and immediate growth. Such a growth will simplify the publication problem which the League has entrusted to its officers. *Amateur Movie Makers* is a successful magazine. It was making a profit for the League after the publication of its fifth number which is, we are told, not usual in magazine his-

tories. We are sure that *Amateur Movie Makers* is satisfactory to its readers and to its advertisers. Last month on this page we recited the advantages of League membership.

WE NEED NOT RECITE the advantages of advertising in these pages. The number and distinction of our advertisers speak too eloquently to make that necessary. These advertisers are making possible the kind of magazine our members are getting each month. But we do want to preserve these advantages to our advertisers and to give them more than a steady growth. Their faith in us deserves a better return.

THIS LEAGUE of amateurs who are publishing a magazine not as a commercial venture but as a united undertaking for the benefit of amateur cinematography can keep full faith with the advertisers in this magazine only if it develops without delay a membership of sufficient size to provide our advertisers with a generous return for their contracts. They now have a good return—indeed, something better than a good return. But we want to give them a generous return. That means more members. This is our publication problem and we confide it to our members openly and confidently. They already offer to our advertisers the finest class group of readers the country affords. They need only to be sure that all of their friends come with us.

THIS IS a word of sincere thanks to our members from their officers and a frank statement of how they can help further. We bow and retire behind the curtain for this month with complete confidence.



PEGASUS, 1927



AIR CINEMATOGRAPHY

By Lieutenant R. C. Wriston

Illustrated by the Author

EVERYONE Has Been Fascinated By The Recent Achievements In Aviation So Lieutenant Wriston Tells How Every Amateur Camera Man Can Personally Record Such Aeronautic Scenes Easily And Successfully.

THE little touched on joys of air cinematography may be divided into two classifications. First, photography of the things of the air, limited necessarily to the sky itself with its various cloud formations, the birds, and aircraft of all kinds; second, cinematography from the air.

Of the first, there is a surprising field of experimentation for the amateur photographer. Preferably using panchromatic film with a fairly dense yellow color filter, the glories of the sky can be converted into a permanent poem, available to you at will. As in ground photography, composition is an important factor. Your position would preferably be such that the boughs and some foliage of a tree occupy the immediate foreground on at least one side of your film. This serves as a frame

for your clouds and also offers a stationary point from which the movement of the clouds can be compared. A breeze to give movement to this foliage is desirable, though not indispensable. If the photography is carried out on different days, so that various forms of clouds appear on your film one is able to compress into one short film the changes in weather conditions. For instance, the film starts as a light fleecy cloud moves into the field of view. As the day progresses, the character of the clouds changes; they become cumulus, perhaps high stratus clouds form beyond and

above the cumulus. On another day the development of a thunder storm may be filmed; the gathering of the dark clouds, the forming of the thunder cap, the lightning, the swift moving scud-cloud and the distant downpour of rain. This may sound difficult. It isn't. It requires only patience and care.

The position of the camera in respect to your tree frame must be carefully marked. Obviously such a picture can not be taken at the customary rate of speed, 16 shots to the second. What we are after is the compression of hours of time into a few short minutes. Assuming then that the projection is to be at normal speed we must do our filming much slower, as the majority of us not only cannot afford the miles of film otherwise needed but would never sit to see the finished picture. Most ama-

teur cinema cameras are equipped to take single snaps, some are equipped to take pictures at various speeds. My camera for instance is so geared that it can take pictures at the rate of eight to the turn, four, two and one to the turn. The subject then will determine the necessary interval between exposures. In your slow moving summer clouds, an exposure every quarter minute may be sufficient, while in a swift forming storm cloud an exposure should be taken every second. If your film is for the purpose of showing cloud changes it will then have speeded up the process very materially. If the splicing has been cleverly done the transition from one type of cloud to another will be scarcely noticed.

Bird photography as it comes within the scope of my article is confined to but few species. Telescopic cinematography of birds in and around their nests I leave to those who have had more experience in that line. We will deal here with the larger birds, those who soar on out-stretched wing and are not too abrupt in their movements. These are limited to the sea gull, the eagle and various forms of buzzards. The eagle will be almost never available. Buzzards are common in the southern states and an interesting scene can be obtained with a telescopic lens as they usually wheel back and forth over one spot for a considerable time. The photography of gulls is available to many. Pick a good post on the stern of almost any seagoing vessel or ferry and go to it. If your camera is equipped with a good universal head or ball and socket joint a tripod may be used to advantage. It is indispensable if a telescopic lens is to be used. If some friend will assist by throwing bread crumbs into the air accurately you will have little trouble in keeping your birds in the "frame". If you are not after close-ups and own an automatic camera your results will be better if you pick a good solid deck chair, lean back comfortably, brace your arms and with the camera to your eye bide your time. You need no advice by this time, I take it, in keeping the

movement of the camera at a minimum. It will be found that your results will constantly improve, if with your hand camera you act as you would in firing a gun or pistol. Brace firmly and *don't breathe* if possible while the scene is being shot. If you must "pan" your camera to keep your subject in view try and do it gradually, not abruptly. The obtaining of a good gull picture will keep you busy for a while if the birds are available to you. I am personally of the opinion that much of value to aeronautics may be learned by the use of the ultra rapid cinema camera on various birds, but that comes neither within the scope of this article nor the activities of the average amateur.



AERIAL CLARITY
Shots Such As This Await The Amateur Who Flies

When we come at last to the photography of those new denizens of the air, the airship and the airplane, another interesting chapter is opened to the cinematographer. Most of us have attended an aerial exhibition where the events were so interesting that we wished we could see them again. A good movie record will do just that for us. The locations of military and naval air stations are unfortunately not well distributed as to territory and the advantages enjoyed by those who dwell near by is consequently denied the majority. The minority, however, who now enjoy these facilities are like those denizens of beach towns who never swim: the opportunity is so near they are indifferent to it. Airplanes are, however, getting more and more numerous. Commercial and private planes of all sorts are penetrating

every village which offers a corn patch to land upon and surely the opportunity of photographing single planes at least will not long be denied anyone. There is a new romance in this progress in the air. Everyone is interested in pictures of aircraft. While anything you may get in this line may well be worked into a scenario of your own devising it is also most interesting and informative of its own account.

Get the starting of the motor by the mechanic's swing of the "prop", something of the "warming up" process before the chocks are pulled from the wheels, the "taxiing" into position facing the wind for the "take-off" and then the take-off. The landing can also be taken without trouble. What you are able to obtain in between rests on your own ingenuity. Most pilots are somewhat vain with regard to their flying abilities and delight in showing the groundsman their "line." They may be persuaded to stunt for you, or at least place their planes in spectacular positions in coming in for a landing. If you are thus fortunate try and pose them with a good background, clouds preferably. If you are near any of the military air-dromes your job is easy. Routine flying will provide you

with most anything you want and air reviews, which are increasingly frequent will give you a chance to catch planes in formation, often maneuvering and stunting in formation. At such an affair news reel photographers will usually be found and you can do no better than pick a post near one of these and plagiarize.

The second division of air photography, photography from the air offers limitless possibilities. A very few years ago aerial photographs, save for the occasional "kite-view" were unknown. Today aerial obliques of all architectural features and of natural scenery are becoming more and more common. They are one of the chief instruments in the great transformation which is rapidly making the Nation "air-minded." There are so many subjects, which, beautiful though they may be from

the ground, cannot be adequately presented save from the air. On the ground one is immediately limited in his composition by natural obstacles. Walls, buildings, trees, shrubbery or the inevitable light and telephone wires ruin or make impossible thousands of pictures. From the air one has in general, merely to pick the angle of approach, the point of view desired, fill his finder with the image and shoot. All undesired detail is eliminated. Even light wires and poles blend so well with the shrubbery and other details as to be indistinguishable. The public has grown quite accustomed to the point of view of the airman. After all, in the case of a good oblique picture, that point of view is no different than that of any spectator from a nearby hill. The plane merely supplies the hill and puts it just where it is wanted.

All nature and many of the works of man are available to the airman to record if he will. Can there be anything more desirable to precede your ground views and close-ups of travel pictures than an aerial photograph? From the air one at once sees the part the object of interest takes in the surrounding terrain and is better able to appreciate the more intimate "shots" when they appear. Cinematography is a recent development of an aged photo hobby with me. How I wish I had added this string to my bow long ago! I have not long been back from some of the most gorgeous scenery in the world.

that in our own Hawaii—and I have only an album record. A cinema record of my travels, aerial and otherwise would be priceless, at least to me. Though the ownership of a movie camera is of recent date my experience in making movies from



A PORPOISE OF THE CLOUDS

the air dates back some years to the time when the news reel photographers were rather timidly venturing into the air on government wings to film natural wonders or events of national importance. Now this scene from the air of anything bigger than

WAR BIRDS
A Scene From "Wings"
Photograph By Paramount

a small town parade is expected by the public. Because of other photo knowledge I was generally the pilot picked for such a purpose.

Cinematography from the air is by no means beyond the ability of the amateur. We will skip the primary problem of finding the airplane. With the rapid commercial development in the air that will soon present no problem at all. The bids for your patronage will soon rival those of any taxi stand. You can obtain your pictures from the window of your plane while making regular airway trips on such routes as are now common in Europe, and soon will be here. In this case you are limited by the territory you pass over or near, much as you are from a railroad train, though to a much less extent. In the air your subject is sufficiently distant that motion plays no part. Who has not been exasperated in still photography by the flashing poles which prevented his getting a beautiful scene from the train even with the fastest of lenses? If you hire a plane for the purpose of getting your pictures, even incidental to other objects, it is well to explain to the pilot what you are after in advance. He can do much to help you. In still photography from the air the pilot plays the all important part. He it is who places the moving tripod where the result will be most pleasing. He it is who cuts his forward speed to the mini-

(Continued on page 46)



THROUGH *the* JUNGLES of JERSEY

With Camera and Citronella

By Weare Holbrook

LAST summer the Feebers went to Lake Rutabaga. All they knew about Lake Rutabaga was what Mrs. Warp had told them, and Mrs. Warp belonged to one of those sugared-Emerson cults whose members chant Pollyanths to scare the germs away.

From the very beginning, Mr. Feeber had had misgivings. Lake Rutabaga sounded pretty wild; he was only an indifferent Boy Scout; and when one has just two weeks for rest and quiet, why spend it battling with the elements in the wilderness?

But Mrs. Feeber was adamant. "It will do us both a world of good to get away from this artificial life we are leading," she said. "Civilization is making us too soft." And to prove it, she put on her khaki hiking-costume which revealed only too clearly the havoc wrought by the softening influences of civilization. She looked positively pinquid.

"But why wear your water-wings?" asked Mr. Feeber.

"I'm not," replied his wife quietly, and then Mr. Feeber realized that he had made another of those errors which are slowly but surely undermining the foundations of the American home. So there was nothing for him to do but say briskly, "All right, darling. When do we start?"

The drudgery of packing and preparation was lightened considerably by an advertisement which Mr. Feeber read. "*Is your vacation too short?*" it inquired solicitously. "*Preserve the golden hours of idleness. Take the great outdoors home with you when your days of recreation are over. A movie record of your summer outing will prove a lasting pleasure. . . .*" And just before the Feeber family set out for Lake Rutabaga, Mr. Feeber bought a small movie camera and slipped it in among the thermos bottles and the blankets.

It was a fortunate investment, for it not only gave Junior something to play with while Papa and Mama were blazing a trail through the wilderness, but—just as the advertisement had promised—it furnished a record of the summer outing which was a lasting pleasure (the record, not the outing).

The first reel of the Feeber family epic dealt with the arrival of the Feebers and two trunks at the station in Teabone, N. J. It is at Teabone that one changes from the main line local to the branch which runs to Rutabaga daily except Sunday.

This was a Saturday, so everything was all right except that the station agent had gone to a G. A. R. picnic in Hostetter's Grove, and Mr. Feeber had to effect a baggage transfer all by himself. He won the preliminary bout with the steamer trunk easily, but in the third round of the main event, the wardrobe trunk scored a knockout, and Battling Feeber went to the platform for a count of ten. The train crew placed him in the baggage car among the milk-cans, where an uncrated Airedale kissed him into consciousness.

Reel two showed Lake Rutabaga in all its squamous glory, but the photography could not do justice to the color of the scene. The edges of the

lake were covered with a delicate green and yellow scum, broken here and there by patches of oily iridescence. A heavy growth of bulrushes almost hid the tin cans and discarded automobile tires which lined the shore. On the wall of an abandoned ice-house was a gigantic exhortation to Chew Mail Pouch.

After a day of tramping about the lake in search of a suitable campsite, Mr. Feeber selected a small, treeless knoll not far from the country home of Azariah Tompkins. Mr. Tompkins was a gentleman farmer, or at least a farmer, and although his back lot wasn't exactly the forest primeval, it contained a pump,—



which solved the problem of drinking water, and exercise.

As the shades of night were falling, Mrs. Feeber prepared her first camp-supper—with bride-like naivete—while Mr. Feeber pitched the tent. Pitched is the word. Rummaging frantically through a welter of canvas and rope, he engaged in heated argument with various inanimate objects. "Myrtle," he said presently, "I can't find a single stake."

"We didn't bring any, darling," replied his wife faintly through the smoke of the portable stove. "You said bacon and eggs would be enough for you, and—"

"I mean tent-stakes," Mr. Feeber said hoarsely.

"Oh, those little wooden things?" cried Mrs. Feeber. "Why, I used them to kindle the fire with. They were just the right size."

Mr. Feeber moaned softly, and his wife saw that he was on the verge of

one of those fits of depression which always upset his digestion, so she attempted to divert him. "Look, darling," she said, "we can see the moon already. Think of it!—the same moon that shines on us is shining on the people in the stuffy old apartment houses in the city, and yet we are so far away from everything here."

"Yes," said her husband feelingly, "we certainly are."

But they were only half a mile from Azariah Tompkins', at that, and Mr. Feeber prowled off, to return a few minutes later with a section of fence. Junior got a beautiful shot of his father silhouetted against the western sky, hewing a hickory rail into tent stakes with nothing but a hand-ax and a vocabulary.

"HOLD IT," CRIED JUNIOR,
HIS CAMERA WHIRRING



"Just like Abraham Lincoln," said Junior admiringly.

"Or General Grant," added his mother, putting her hands over her ears.

By the time the tent-stakes were all set, supper was ready. There is nothing like the odor of sizzling bacon to whet the appetite of a hard-working man, and when Mrs. Feeber called "Supper!" in a choked, far-away voice, her husband bounded through the blue smoke like a hunted stag, and pulled up in front of the camp-fire. "Ah-ha!" he said, rubbing his hands in a hearty, lord-of-the-manor fashion, "This is more like it!" But he didn't specify what. "Myrtle, where are you?"

"Here," sobbed Mrs. Feeber on the other side of the smoke screen. She handed her husband a paper plate of cold beans and bologna, explaining that the portable oven had collapsed just when supper was ready to serve. "I tried to dust off the fried eggs," she said, "but it wasn't any use."

"Never mind," Mr. Feeber said consolingly, as he fished a piece of newspaper out of the beans. "This is every bit as good as bacon and eggs."

That night, a herd of sabre-toothed mosquitoes descended upon the Feebers while they were vaselining their sunburn and preparing for bed. They were drowsy, slow-moving creatures with a hum like a vacuum cleaner. Junior wanted to take some pictures of them on his father's bald spot, but the light wasn't right.

"As soon as a breeze comes up, they will blow away," said Mrs. Feeber, involuntarily performing the dance of the seven veils beneath her mosquito-netting. "Let's all pray for a breeze."

So the Feebers prayed, and presently a breeze came. It kept coming, harder and harder, until it was no longer a breeze but a hurricane. The canvas snapped and cracked in the wind, the guy-ropes sang like fiddle-strings,—and a moment later the tent ballooned upward, pulled out its pegs, and sailed away, leaving the Feeber family *al fresco*.

Mr. Feeber put on his wife's kimono and, striding the blast, gave chase. It was as if some unseen force had foreclosed the mortgage on the old homestead.

By the time he had retrieved the tent from the branches of a distant tree, rain was falling,—the sort of hard-driven rain that hits the ground, bounces up, and falls again, multiplying itself by three. After a hasty consultation and topographical survey, the amphibious Feebers decided

(Continued on page 37)

The MOVIE As TENNIS MENTOR

By Douglas Hutchins

GREATER Champions Are Prophesied Now That Tennis Has Discovered The Magic Eye Of The Motion Picture Camera And Added The Devices Of Line Analysis And Suspended Animation To The Inherent Instructive Power Of Film.

OUT of a discussion concerning the relative merits of the old-timers and the players of the present day, has arisen, through the efforts of the Tennis Educational Committee of the United States Lawn Tennis Association, a method whereby the danger of losing to posterity the style play of the masters has been eliminated.

The idea originated with Walter L. Pate, a lawyer of busy downtown New York City, whose hobby is tennis. Mr. Pate explained that in the game of tennis, as in the kindred sports of baseball, and particularly the manly art of boxing, followers of the sports get together and the fur flies over some point as to whether one player had the better "smash," a better out-curve, or a harder drive. The idea of eliminating the element of doubt from these discussions motivated Mr. Pate to begin a work of five years which ended recently with a finished product, comprising the styles of twelve of the headliners of America's new national game.

These films are said to be the most interesting specimens of their kind yet produced. The set, as finally prepared for release, consists of six reels

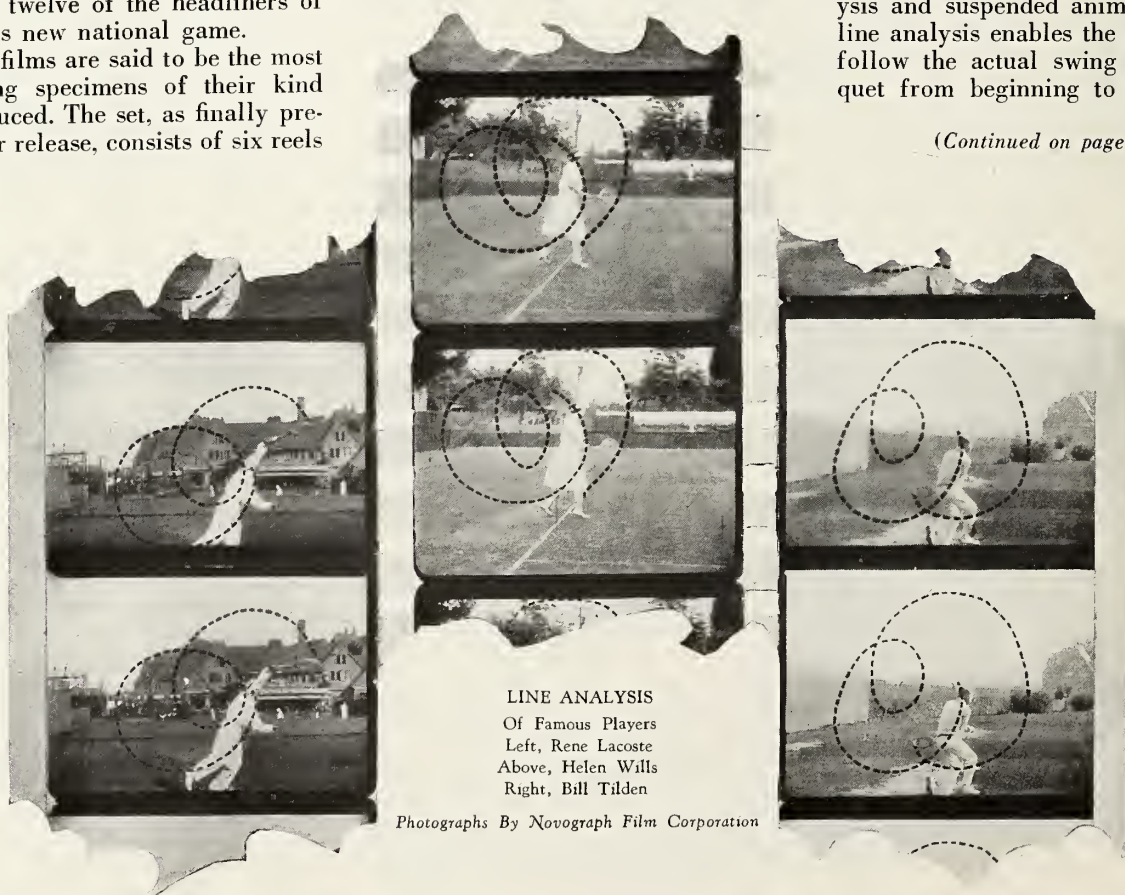
of one thousand feet each, as follows: one reel of William T. Tilden II.; a reel of William M. Johnston; one reel of Miss Helen Wills; one combination reel of the French players Rene Lacoste, Henri Cochet and Jean Borotra; a combination reel of R. Norris Williams II., and actual scenes of the 1926 championship play at Forest Hills, and a combination reel of foreign stars consisting of Patterson, Norman Brooks, Pat O'Hara-Wood, J. B. Hawkes and Manuel Alonso.

Approximately five days of almost continuous and very concentrated work upon the courts of the West Side Tennis Club at Forest Hills was necessary to produce the desired

footage. About twenty thousand feet had to be cut and revised. A special photographic stand was erected at the top of the stadium and telescopic lenses used in photographing the actual championship play. In addition there were some thousands of feet of slow motion and close-up photography. For this work, three camera crews from the Novagraph Film Corporation were used, as well as three photographic high speed cameras and three normal speed cameras. Each camera crew consisted of three men.

The pictures as they shaped up presented new possibilities to the committee, and the idea of teaching tennis by way of the motion picture became the new incentive in the production of the films. In the films, however, it was necessary, for the purposes of more complete instruction, to include two new features of what is known as photographic analysis of motion. These are line analysis and suspended animation. The line analysis enables the spectator to follow the actual swing of the racket from beginning to end of the

(Continued on page 42)



BLIND SHOTS

At WILD LIFE

By Arthur L. Clark

WHEN *The Call Of The Wild* Surges In Cinematic Breasts Knowledge Of These Suggestions By The Amateur Cinema Editor Of The National Sportsman Magazine Will Assure The Successful Bagging Of Many Reels Of The Denizens Of Stream And Forest.

OUT in the woods,—“Let’s sit on this log and have a smoke. Unload that outfit you’ve got on your back and rest awhile. We’ll see more game sitting quiet here than we will if we tramp around all day. Just throw your coat over that bush to make a blind and set up your camera behind it.”

So spoke Burt Moore, well known New Brunswick guide who spends most of his time “out of season” taking movies of wild life with a camera made by himself. The location was at the crest of a low ridge overlooking a small stream, and just beyond, down the valley was an open space covered with water backed up from a beaver dam. It looked gamey even to untrained eyes, a natural course of travel for big game or small.

Nature photography began to look easy. According to Burt you just sat down and kept quiet in a place where game was likely to come to you. Burt ought to know; he is the only one, so far as recorded, who has taken movies of ruffed grouse drumming, of wild Canada lynx and many other unusual and difficult subjects. He claims it’s all in the lens which he bought, but his home made camera is a marvel of ingenuity and fine workmanship, although not so much on looks. Burt is modest; the real

secret of his success lies in his knowledge of the woods and of the habits of wild animals. His subjects can’t be directed through a megaphone but he knows just about what they are likely to do under given conditions; he knows where to find them at any season or any time of day; where to go and wait for them to come to him; in short he outguesses them and gets the pictures.

Few of us will ever know as much about the woods and the ways of the wild as Burt; not many will have the time to hunt out good locations or wait for hours, sometimes for several days, to get just the subject we want in just the right light and action.

But nature photography for the amateur may provide a lot of pleasure without going into it so deeply.

There are plenty of interesting subjects almost in our own back yard; we do not have to go long distances or seek out rare animals to get wild life movies which will prove intensely interesting to us and to those whom we may show our pictures. In fact the more common birds and animals have a greater popularity than the rare or strange ones, probably because we recognize them as old friends. The robin’s nest in the vine on the porch may provide a



Photograph by Walter D. Kerst

THE CINE HUNTER BRINGS HOME LIVING BIRDS

subject with just as much pictorial possibility and human interest as the rarest bird nesting on the cliffs of Labrador. The rare wolverine or the fisher of the north country offer no more interesting opportunities for attractive composition and life history studies than the chipmunk that lives in the very small burrow under your farmer friend’s stone wall, or the woodchuck with his home in the open fields. Here is plenty of comedy, too, especially if you get pictures of the young.

The problem of finding location is made easy by getting acquainted with sportsmen, farmers, woodcutters or others who spend much time out of doors. They know where there are nests and dens; where the deer are feeding; where the gamey places are, and the runways. To get the subject before the camera and acting naturally may also be made easy.

If you can find a nest with eggs or a den with young the parents will surely come to it if you keep quiet and wait long enough; it is often surprising how short a time it is necessary to wait, sometimes only thirty minutes or less, usually not more than an hour. But did you ever wait absolutely motionless for thirty minutes when the black flies or mosquitoes were in season? That is just one of the reasons why it is often advisable and sometimes necessary to use some sort of shelter or “blind.”

Then, with a certain reserve, we may brush away the insect pests, shift our position a bit and be reasonably comfortable, depending on how well the blind hides our movements. The bigger reason for using a blind is that it makes it possible to get more pictures, longer shots, and usually better ones. If the blind hides all motion, the noise of the camera or even of moderate talking will not frighten the average subject; its attention is attracted by the first sound; it becomes alert, sensing danger, but seeing not the slightest movement, soon relaxes and goes about its business. If the subject is an animal the direction of the wind must be considered.

Nature photography is not as difficult as is generally supposed. It will become more popular when it is realized that elaborate equipment and much experience aren't essential for the taking of good pictures. As a matter of fact amateur cameras are better suited to this work than are the cumbersome professional ones. Special lenses can be used to advantage, extending the range, getting close-ups and adding some intangible quality to the pictures, but with the regular equipment of one inch universal focus lens very good results can be obtained. In a review of 400 feet of specially selected shots of ruffled grouse, one of the best and most interesting was taken with the one inch universal focus lens; the day was bright, the location open, lens stopped down on F. 11 giving perfect focus at four feet. The bird flew in and settled about fifty feet from the camera; then walked straight in, circled a stump, moving to the left while the camera was panoramed ever so slowly, keeping the bird in the center of the picture until the nest of eggs came into view at the base of a tree exactly four and one-half feet from the camera; a close-up of the bird walking onto the nest, half settling down, then shifting around, turning the eggs and finally becoming quiet on the nest. That took just twenty-five feet of film. The camera stopped just as the scene came to a natural ending. The strip of film is used without a break or a cut and is the most uniformly good scene of the entire reel. But that was not all luck because the photographer had been waiting for more than a week for the bird to approach the nest from just the right direction, at just the right time of day when the light was good. However, it proves that good pictures can be secured without special lenses or expensive equipment, altho it may take more time waiting for the right conditions.

The writer is distinctly an amateur and, like most people, thought not long ago that to get wild life pictures required elaborate equipment and long preparation. He knew that blinds were used and supposed that they must be inconspicuous, blending with the surroundings; that the photographer must keep absolutely still, and that the camera should be noiseless. His first experience was with quail which were coming regularly to a feeding station one winter.

With great care he fashioned a blind according to his own ideas, selecting a spot where several small trees made sort of a circle and to these adding branches of other trees. Before dawn the next morning he was seated in this blind waiting for pictures. Sitting still he nearly froze before anything happened. Then the blue jays came, found his hiding place and set up a great to do. They seemed to be making fun of it all and telling all the other woodfolk to "com'n see, see, see, com'n see." So the squirrels, always on the lookout for nuts, ventured near and scolded "for shame." The crows took up the cry and flew away to spread the news. It was apparent that the slightest movement could be detected through the branches, but the amateur thought that was the way to do it and if others had succeeded he could. So he sat practically motionless for more than four hours. Quail came near;

he could hear them just to one side and hardly dared breathe, much less turn his head to look; but they hurried away. Finally, gaining courage, they came to the feeding station; but timidly, and at the first click of the camera, hurried away again. Then came a walk to the nearest farm house to beg some coffee and permission to sit by the fire and thaw out. A few hours later more branches had been added to the blind so not a motion could be seen within it, but the wall of branches and leaves was so thick as to interfere with the camera. The quail returned later in the day and another fifteen or twenty feet of film was taken before the sharp eyes of the birds detected some movement and they were gone. As an endurance test there was a certain satisfaction in having passed through it and lived to tell the story, but as a form of entertainment or sport surely something else would give as much pleasure, better exercise and more excitement. The results were hardly worth the effort.

Imagine the writer's surprise on his first trip with an experienced nature photographer, some months later, to find that the blind to be used was an old packing case, big enough to sit in comfortably and take pictures through small openings covered with canvas flaps, which could be raised slowly without alarming the birds. There was no attempt to conceal or camouflage the blind. It was placed right out in an open field. My friend told me to smoke if I wanted to. He talked out loud and it seemed to me he made a terrible racket, moving his camera about constantly. I was thoroughly disgusted, sure that no birds would ever come near. Just then several flew to the field and landed within fifteen feet of our box, looked it over for a moment, then went to feeding and paid no more attention to the blind or the noise within it. My friend kept on talking and taking pictures. The birds were heath hen of which less than fifty are alive in the world, all on the island of Martha's Vineyard, the last remnant of a species of grouse once so abundant that they were a staple article of food. (A recent local movement has been inaugurated to save these birds with good chances of success, but at best they will be uncommon for some years to come.)

The next spring we returned with better equipment in the line of lenses and we had a most elaborate blind as shown in the accompanying illustration, sort of a summer bungalow of the portable type. Two men could

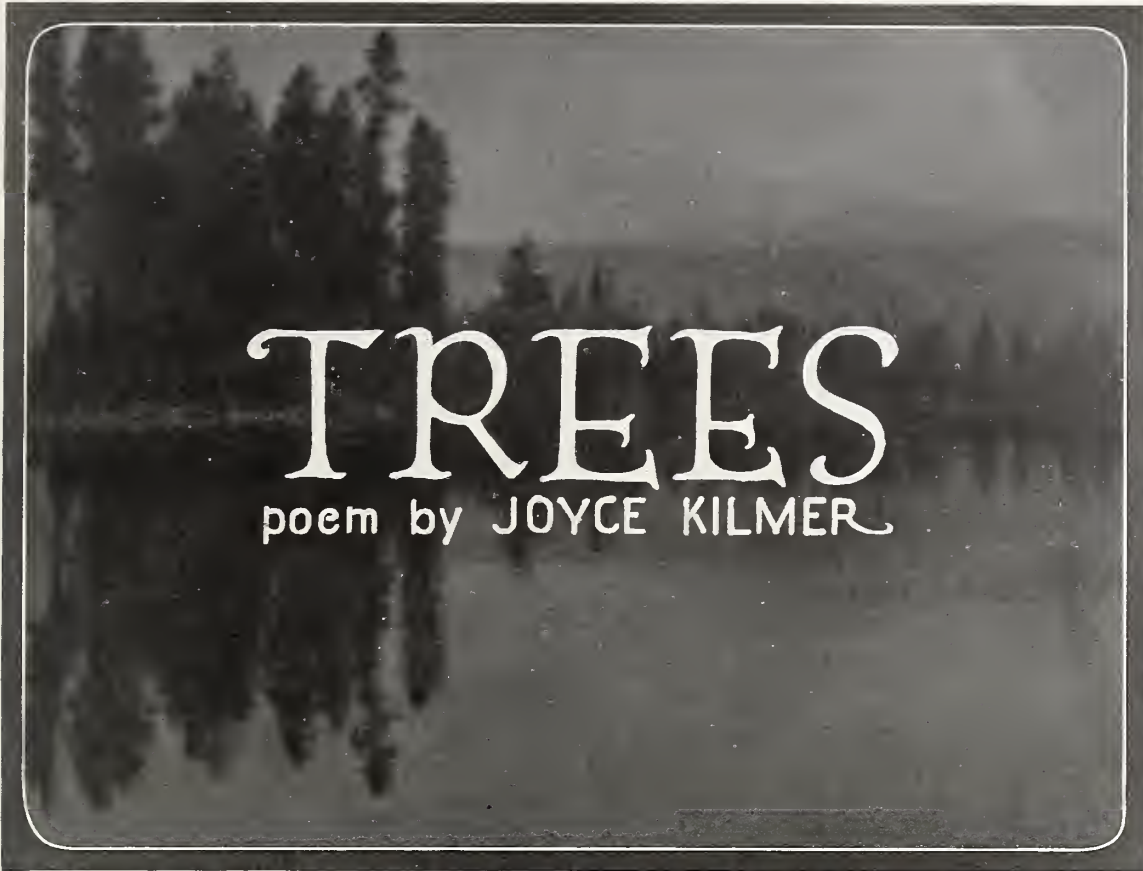


THE BLIND AND ITS GOAL

Above, Nesting Ruffed Grouse

Below, Inside View of The Blind

(Continued on page 43)



TREES

poem by JOYCE KILMER

Title By Walter D. Kerst
AN ART TITLE OF AN AMATEUR

A PLEA *for* TITLES

WHY is it so many of us choke at putting titles in our films? I cannot understand it. What earthly objection is there to writing out on a piece of paper the names of the places the pictures portray, sending the paper to any of the title makers who advertise in our magazine and then sticking them in their proper places when they come back in film form? It really is good fun doing it. I enjoy doing it in the evening after a hard day at the office, and I have spoken to several amateurs who feel the same way about it. Certainly it cannot be considered too difficult to learn.

The improvement that titles make in a film is beyond words. I have seen a poor miserable run of motley pictures transformed into an interesting film when good titles were used. They are not expensive, and so I repeat, why not, in the name of common sense, put them in?

All this is precipitated by some perfectly dandy film I saw projected the other evening, which recorded a European motor trip. The photography was surprisingly good and lots of the places shown are well known by name, but not at all well known by appearance. The owner

By Dr. Kinema

THE Kind Of Titles And Their Uses Was Described In July Amateur Movie Makers, And Dr. Kinema Tells Why He Feels The Need For Them And The Way He Prepares Them. With These Two Guides Every Amateur Can Make Major Improvements In His Film Library.

had four full four hundred feet reels. They would have been a knock-out had they been titled. But the poor chap had not awakened to the fact. He did not realize that his audience knew nothing about his trip. He knew the places and he assumed the rest of us did. But, of course, we did not, and so we sat through a hodge-podge of castles and cathedrals and street scenes that conveyed nothing definite to us.

It could just as well have been an extremely interesting exhibition.

In order to make it easy for those who have not broken through the ice, let me tell how I write my titles.

I set up my screen and project the film in ordinary room light. I know my film, as every one knows his own

after he has projected it a few times. I have a pad of paper handy and when a title seems necessary I stop the projector and write an appropriate title. I go through the entire film this way. The next morning I go over the titles again and improve the wording, cut them down and otherwise prune them. I do not feel like taking the time to do the photographing myself although I used to do it. It's easier to buy them.

My first title and my end title, and sometimes a few scattered along through the film, I get from one of the art title makers. They are hand made, in color, fade up and fade down, and dress up a film tremendously.

When the titles are received they are always in the order you wrote them. When it comes to splicing them in, therefore, they come along just when you want them. As I said, it really is good fun putting them in. It certainly takes one's mind off one's troubles and offers all sorts of opportunities for relaxation.

So, let me repeat, do not overlook the big possibilities in titles. Title one of your films, just to try it. You will be surprised and delighted with the experience.



Photograph by Walter D. Kerst
"OFF HE GOES, SNORTING"

CINE SPORTSMEN

By Walter D. Kerst

IF You Are To Visit One Of Our Great National Parks Or Seek The Wilderness Out Of Hunting Season You May Hunt With A Camera But Not With Rod Or Gun. Mr. Kerst Writes Of The Thrill Of This Peaceful Quest And His Practical Hints Will Greatly Aid The Cine Hunter.

THE amateur movie camera has invaded the sportsman's domain. And in the years to come one will probably see an increasing army of enthusiastic hunters stalking their quarry, camera in hand, hunting for a trophy that will bring far greater pleasure than killing for the sake of the kill.

With the simplicity of operation of these cameras, anyone of average intelligence can learn to use one very quickly. The first step after the purchase of the cine equipment is a careful study of the instruction book that comes with each machine. Before you go on any trip, where you are sure you can not duplicate the scenes, expose one hundred or two hundred feet of film under various lighting conditions and study the results. Note the various lens openings you use, and compare them with the finished film. Learn what your camera can and can not do. Half the success in making corking pictures is in knowing your lens. Study the lenses of different focal lengths; know how big an image you can get with a one inch lens, and then with a three or six inch. For if you study these things beforehand, when you get on the field of action, at that priceless moment which will never occur again, you will know exactly *what* to do and *how to do it*. And there will be no post mortems.

Good sport cinematography presupposes two things: first, some knowledge of the type of sport engaged in; second, a general knowledge of the amateur movie camera. For those who use amateur equipment, this knowledge is obtained with very little effort, as the cameras are nearly fool-proof, and made so that the novice can get satisfactory pictures from the start. But intelligent study of the instrument will

fully repay the movie maker in better results and increased enjoyment in his work. In them, one of the most difficult of camera operations has been eliminated, namely, that of hand cranking.

In packing film, it would be wise to get it in sealed containers, as it comes for tropical use. In this form it is moisture proof and will keep much better before and after exposure. It is not an absolute necessity to have the film packed in this manner, but the wise sportsman will do it just as an extra precaution towards getting the best in results.

In the writer's opinion, there are few other forms of amateur movie making that surpass the thrill of shooting game with a cine camera.

Picture, in your mind's eye, a huge Rocky Mountain sheep—a ram—silhouetted on a cliff, a few hundred yards away, staring down at you with his natural curiosity, while you feverishly calculate what lens opening to use, how far away he is, and how much footage to give him. Then (because you did not have a long focus lens with you) you start and edge your way towards him, crawling on the ground, hiding behind rock, tree stump—anything that will keep him there while you approach for that much hoped for closeup. It is slow work, but nearer and nearer, inch by inch you go, until you are about ten feet from him. Then you click the starting button—and off he goes, snorting with disgust at your fool antics. But were those antics so stupid? You'll say not when you see the pictures in the comfort of your den, and actually relive that exciting moment.

Probably few hunters will be so fortunate as to come across a band of Rocky Mountain sheep in their natural habitat, but there is no less sport in the shooting of other game. Wild bird photography is an absorbing avocation, and it requires much skill, sound cinematographic knowledge, and unlimited patience. All cine-hunters interested in bird life will find much valuable information in Mr. Arthur L. Clark's interesting story, elsewhere in this issue. As to work with long range lenses, which are indispensable in nearly all branches of sport cinematography, a careful perusal of the article on Amateur Telephotography, on page 29 of the May issue of *Amateur Movie Makers*, will be of great practical benefit.

Nor will the amateur movie camera be confined to the hunter's realm only. In the angler's paradise this summer, many movie cameras will be pointed streamward, where the salmon leaps as he tries to free himself of the hook. What opportunity the disciple of Izaak Walton has for recording dramatic action; action that is drama because it is *real*, not staged! Imagine the beauty of line, the play of the warm sunlight on the flashing spray as the victim leaps high in the air, dropping back in the stream, again and again, to renew his apparently untiring efforts.

Numerous other types of sport movies could be mentioned, but space forbids. It is sure, however, that your trip to the great outdoors would be enriched a hundredfold if you brought home the record of your trophies on film.

Amateur Movie Makers
COLOR SECTION FOR AUGUST

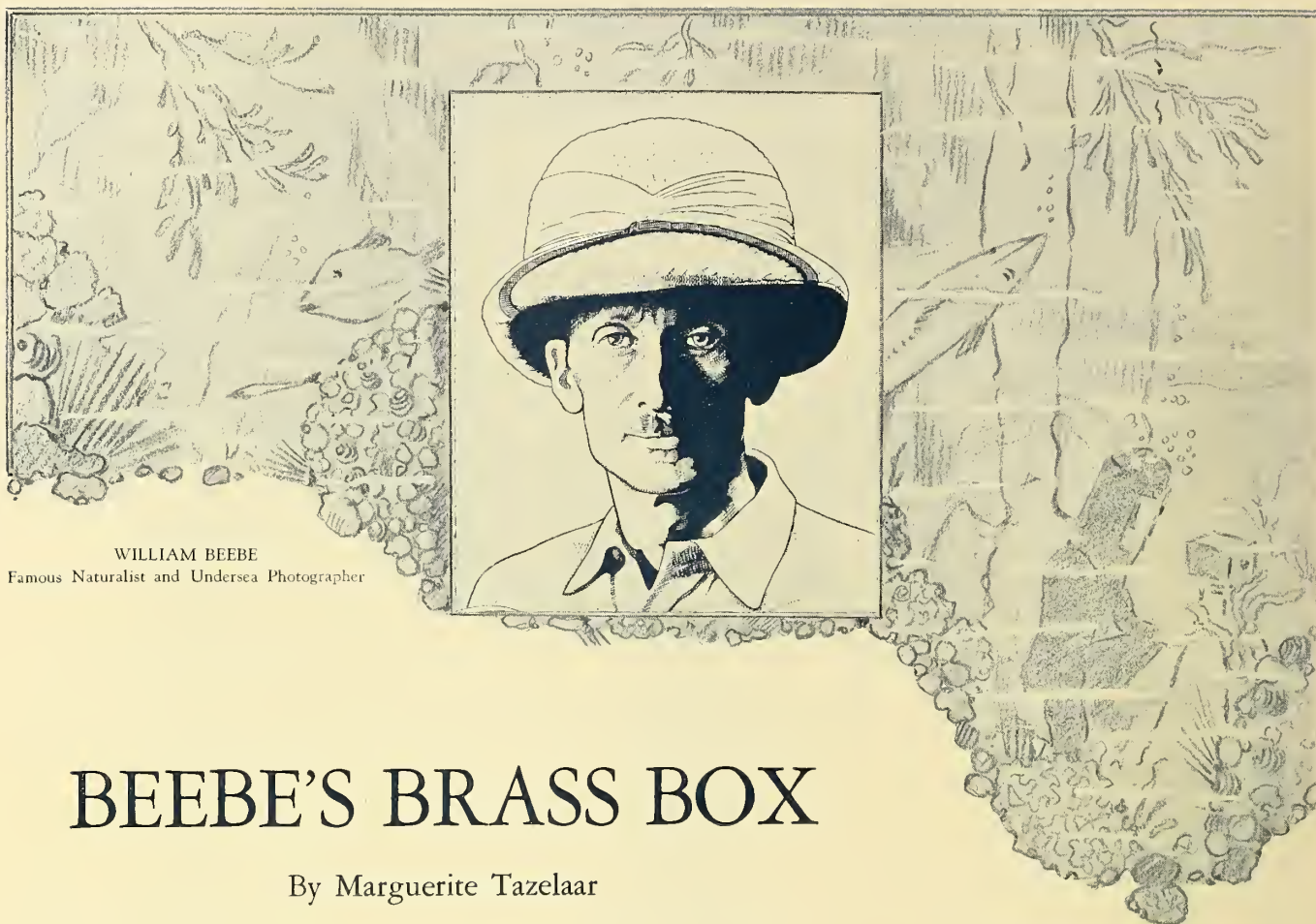


Photography by H. Armstrong Roberts

FROM "THE RIME OF THE LOOK-OUT".

By PELEG PYNCHION

*".....And he swung out
Like a great clock's ticker waving topsy-turvy over a world
Of green wonder caught in a spider's web of foam. Doubt
Was in his heart and fear was in his mind as he whirled
Through a crazy arc atop of his inverted pendulum, when, lo!
Of a sudden, he found himself a-swinging with the top-mast
Sure and easy and the new sailor's soul of him said, 'Ho!
I like this—here's where I belong'. He was a sailor man at last."*



WILLIAM BEEBE
Famous Naturalist and Undersea Photographer

BEEBE'S BRASS BOX

By Marguerite Tazelaar

Photographs Courtesy G. P. Putnam and Sons

A TRIM little four-masted schooner steamed into the harbor of New York recently, carrying as fascinating cargo as any to be found on the high seas.

Had an idler been loafing on the wharf as this speedy little ship nosed her way through the tangle of traffic in the harbor on that sunlit morning, he might have sensed in this arrival something of the glamour and adventure attached to the old pirate brigs of long ago, carrying booty.

For she was no ordinary schooner, and her cargo was not the usual merchandise. Her crew, too, was different. They were a rugged, tanned lot, with still a far-off look in their eyes that had clung in spite of the towering stone reefs skirting Manhattan as if to rouse them from their dreams, to bring them back to the reality of life.

Scientists, explorers, photographers, they were just returning from an unbelievably romantic expedition, considering that this is 1927 A. D., a time regarded as notably unromantic. For what could be more stirring than the discovery of a vast new life under the sea, and teeming within it?

HOW To Film Under Water Is Here Authoritatively Told By The Renowned Naturalist, William Beebe, And His Staff. Thus Rounding Out The Series Of Articles On Outdoor Filming Contained In This Issue, Designed To Aid The Amateur, Whether He Find Himself On Land, In The Air, Or Under The Sea.

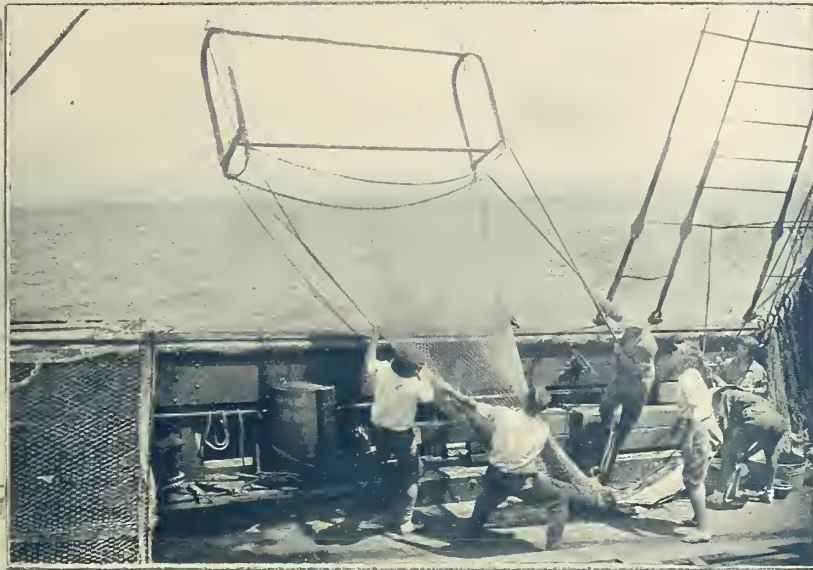
What could be more romantic than following unexplored paths into remote inland lakes—Miragoona Lake, Salt Lake or Eatainsumatra, as the natives of Haiti call it. And what could blind eyes with beauty more than the tropical night skies they looked up into from the deck of the "Lieutenant Sam Mengle" on which they camped during their stay, or the soft blue ridge of the low-hanging mountains of Haiti.

Yet the wonder of the expedition was not lost with the casting of anchor, and the explorers' departure into the subway. No, it was securely nailed up in packing crates, while, perhaps, the trip's greatest enchantment was contained in the dark recesses of a small brass box. This little box might be called the "Aladdin's Lamp" or the "Open Sesame" of the expedition. It held intact not

only memories of Haiti—still palm trees silhouetted against the sunset . . . the sea beating eternally upon the curving coast-line . . . but perfect reproductions of the marvelous trophies the hunters got. So it is necessary to discover the secret of Beebe's brass box, for its secret is the world's, for the asking.

One grey afternoon in late December William Beebe sat discussing with his fellow explorers the final details of his latest expedition on which he and his assistant were to embark in a few days. Mr. Beebe needs no further introduction than the fact that he wrote, "The Arcturus Adventure," "Galapagos: World's End" and "Pheasant Jungles."

He is Director of the Department of Tropical Research and Honorary Curator of Birds of the New York Zoological Society, and Fellow of the American Association for the Advancement of Science. He is, according to the critics, a scientist, philosopher, and author of exceptional literary talent. It might be added, that along with W. H. Hudson and Fabre, he is the greatest naturalist of recent times to popularize science, to make



THE CASTING OFFICE
For Beebe's Undersea Movies

and figured out plans for the mysterious brass box upon which so much of the importance of the trip depended.

When completed it was an oblong box, about twelve inches long, made of brass, into which an amateur camera would fit. It was watertight and had a glass frontispiece through which the lens of the camera would focus objects. The only protrusion



Photograph By Wide World Photos
DIRECTING
On the Ocean's Floor

of any kind outside the box was a spring extension which would take the pictures when it was touched. There was enough room left in back of the box to give the one handling

the camera place to adjust the lens for focus and exposure and view the object when the box was tilted at an angle. This was possible only when the box was used at the surface of the water to take pictures below. In such instances it is always better, it was said, to have the lens of the camera under water to avoid the movement caused by rippling and the reflection of light.

Finally there was a small handle strapped to the top of the box and a tripod on which it could be set. The tripod was found to be necessary, for no matter how firmly the box was held, nor how steadily it rested on the knees of the photographer, the water currents and other factors nearly always caused blurring of the results.

A further adjunct, separate from the box itself, was a measuring rod about six feet long. This was found necessary to secure proper focus. A fish six feet away looks to the camera's eye to be only four feet away, due to the enlarging power of the water. The first step was therefore to select a background of coral or seaweed and measure the distance from the camera to the background. This provided a known point, and any fish swimming close to this point, would be known to be approximately the same distance from the camera. If this background was six feet from

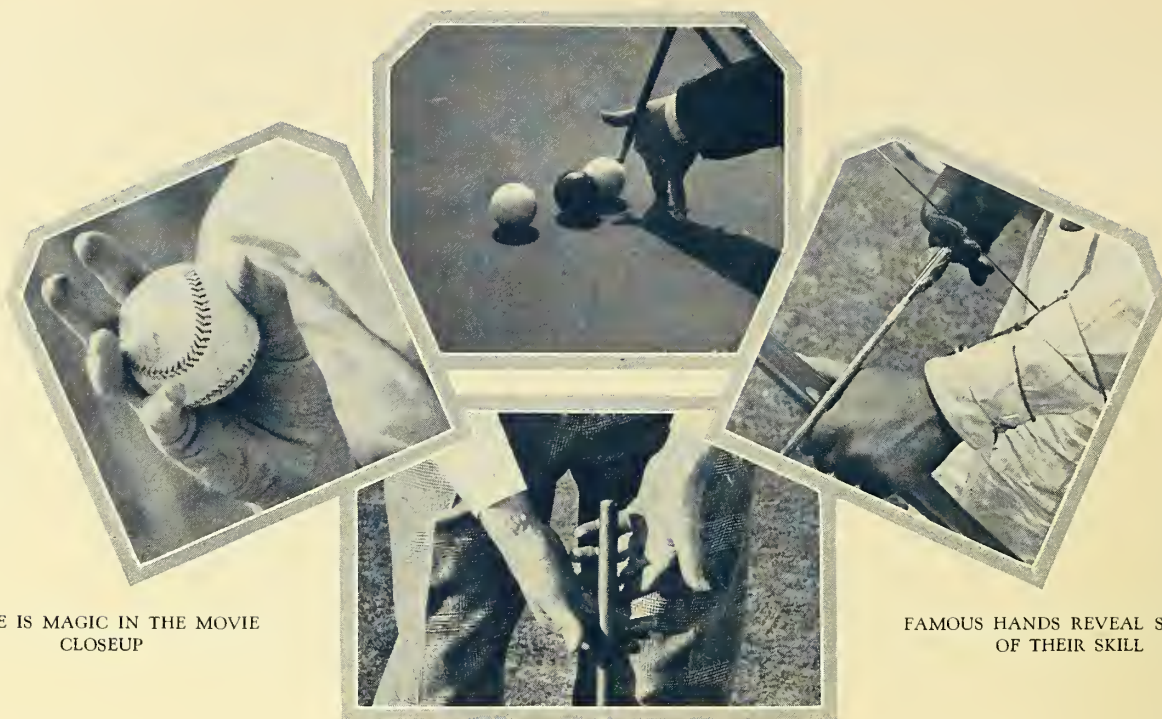
(Continued on page 37)

it fascinating and enchanting reading.

For twenty years he has following the trails of animals, birds, insects, and more recently marine life, into the remotest corners of the earth. From the jungles of Borneo and British Guiana he has crossed the ocean to the deserts of Mexico. He has penetrated Mongolia, Ceylon, Burma, the Galapagos Islands and the Sargossa Sea. (Find these places on your map and you will get a faint idea of the extent of the globe this man has covered.)

And so, once more fired with the restless yearning of the explorer to be off, he was packing his kit and making final plans. The party was going to Haiti this time. There were to be ten of them altogether. Beebe and his assistant were going ahead to make preparations for the arrival of the others who would follow in the "Lieutenant Sam Mengle" a month later. His objective was to study marine life in the Bay of Haiti, to classify the fish, get new specimens, and particularly to bring back things of interest for the New York Zoological Society.

Nearly everything had been cleared up, when it was suggested that they try to perfect their means of taking pictures of marine life under water. Mr. Beebe, Floyd Crosby, the official photographer for the expedition, and another one of the party got together



THERE IS MAGIC IN THE MOVIE
CLOSEUP

FAMOUS HANDS REVEAL SECRETS
OF THEIR SKILL

Photographs by Pathe

SIDELIGHTS *on* "SPORTLIGHTS"

By Grantland Rice

As told to Mina Brownstein

IT is not an unexpected discovery to find that Grantland Rice, of "Sportlight" fame, for whom sports have so long provided interesting facts from which he has drawn penetrating philosophical judgments, has been thinking of what is beneath the amateur movie movement. He sees the chief value of this new sport in a remarkably unbiased self-analysis which can be quickly followed by a definite self-improvement.

"Burns's wish has come true," said Mr. Rice, "and we not only see ourselves as others see us, but we see ourselves so unmistakably as others see us that we do not like it at all and set out at once to make ourselves over—and to play a better game of golf," he concluded with droll seriousness.

This is a very comfortable philosophy. It opens endless possibilities. Grandfather was convinced that he would always play a bad game of golf because Grandmother never had much faith in his family's physical prowess. The evidence as to the reasons for his bad game was pretty much under Grandmother's control.

THE Greatest Authority On Filming Sports Tells The Amateur How To Succeed In This Fascinating Branch Of The Cinema Hobby. And He Explains Why The Motion Picture Is The Greatest Aid The Sportsman Has Ever Known.

Grandfather probably had convictions of other failures for whose origins his wife was largely responsible. Today all is changed. Father is less impressed by Mother's skepticism. He gets a movie camera, analyzes his golf and lets the family reputation for athletic awkwardness retreat disconsolately among the elder skeletons. The movie camera tells us that we are neither so good nor so bad as we have been led to think and we take a courageous chisel and go after our own fortunes in every field.

Mr. Rice's formula for success as an amateur motion picture maker is essentially the same as his formula for success as a football player, a golfer, a financier or an executive because Mr. Rice uses the idiom of sports to express his ideas about life.

"Decide first what is to be the goal of your endeavor," he phrased it, "estimate the energy you should ex-

pend to reach this goal and take careful stock of the accidental factors that may possibly prevent your success. Then shoot!" This, he holds, is as sound for one sport as for another and for other effort as well as for sport.

I knew Mr. Rice to be soundly representative of American thought and American methods and that, because of his wide experience with amateur movies, his conclusions about them would have value. I deliberately asked him a provocative question.

"Why do amateur camera fans," I began, "too frequently turn out disappointing films of their backyard sport practice, which is one of the first things they want to photograph? Is it technical inexperience that hampers their sport photography, or do you think that sports, unless recorded by professional camera men, are dull subjects anyway?" I knew that "dull" was the wrong word, but it brought an immediate reaction to my question.

"Dull," he repeated after me, "Dull?"

"No," he said emphatically, "no; sports are never dull. It is usually the amateur who is technically inexperienced and who spoils the wonderful life of the thing. He frequently does not understand the theories of good lighting, and he often forgets the unalterable necessity for action in all his filming. Too often he is after a salve for his wounded vanity and not after honest analysis and instruction in his game. The amateur is frequently confused about what he is going to shoot. A haphazard movie is a bad movie.

"My partner, J. L. Hawkinson, and myself never start a film without a conference with our two camera men, Len Hammond and Ernest Corts. We draw up a scenario, we correct and eliminate unnecessary direction, we outline the conclusions that we want to leave in the minds of those who see the films and we plan titles and captions with this in mind.

"O, no, sports aren't dull!

"We never film a whole game for movies, unless that game has especial news interest or is perfect in its technique. You see a deal of our work is used by colleges during periods of training: we recently completed a study of tackle technique as practiced by famous professionals and collegiate amateurs all over the country. Such a film must be as nearly perfect as we can make it or it has no instruction value. It must not have a single superfluous or unimportant frame."

Mr. Rice was in full stride now.

"There is nothing like sports for action, even romance and all the rest that we think of in photoplays. A physically flawless athlete executing a technically flawless achievement is nothing short of a work of art," he declared vigorously. "When I have

been able to reproduce this on the screen and to present its finished perfection I feel sure that I have made an important contribution to the health and well-being of every person who sees the picture.

"There is every reason for a wide interest in sports in the whole civilized world. The World War brought a great nervous tension and many months of mental agony to able bodied men and women. This caused an intense impatience with life and engendered exciting habits. It made us thrill hunters. After the armistice, sports offered a universal means of satisfaction. Men and women who had become accustomed to physical exertion, either with the troops or in industry, turned, almost instinctively, to greater sport activity to perpetuate their habits of living with increased vitality and energy. Schools that had instructed students in the formalities of setting-up exercises inaugurated swimming, football, baseball, soccer, running, high-jumping, tennis and basket-ball. This was not only the case in America but in all the other countries that took part in the war. In Germany, today physical education is a 'must' in the public school curriculum."

Grantland Rice is the physical embodiment of a sportsman. His well-knit frame, topped by a compact, greying head, from which the emergence of a blunt and kindly nose suggests something not quite grown-up about him, all give an impression of physical radiance. He sparkles with vitality. One can understand why he has been able to do so many varied

things. His record as a newspaper columnist, after his graduation from Vanderbilt University in 1901, is well known. First as reporter on the Nashville News, and later as feature writer for "The Forester" and "The Atlantic Journal," he made a steadily growing reputation for reliability in news gathering and in evaluating excellence in sports. After several years with the Cleveland News and the Tennessean he came to New York City to start his "Spotlight" column for the Daily Mail. After Frank A. Munsey's purchase of that paper he shifted to the Tribune, taking his column with him, where it is today one of the most popular features of the combined Herald-Tribune. He also publishes and edits the "American Golfer," indicating his fondness for the old Scotch game. He does other magazine writing.

Each year he prepares and releases hundreds of feet of sport instruction film using, wherever possible, "all star" casts. One series, called "Top Notchers," will include Red Grange, Suzanne Lenglen, Babe Ruth, Tommy Hitchcock, Bobby Jones, Gene Tunney and others. With slow motion pictures he analyzes the essential skill of each champion and fixes in the mind of the observer the instructive details of the player's technique. In 1925 he released films of sixty-eight world champions in every field of sport. He has not confined himself to major sports but has filmed the activities of many boys' and girls' camps, scout camps and private matches in minor athletics.

He intends to continue his work much as before, stopping every now and then for a game of golf with

(Continued on page 44)



ALL OUTDOORS PAYS TRIBUTE TO
THE AMATEUR MOVIE
CAMERA

FISHING, SWIMMING, CAMPING
ARE ALL YEAR SPORTS
ON THE SCREEN



MARIPOSA TULIPS

FLOWER

By E. A. Reeve and

THIS Story Of The Famous Pillsbury Flower Pictures Reveals To The Amateur An Absorbing Scientific Achievement Which May Be Emulated In Some Of Its Simpler Phases By Means Of Single Exposure Devices.

actual filming, Mr. Pillsbury knew exactly what he wished to accomplish. He devised a clockwork mechanism which he attached to the camera. This mechanism made it possible to take exposures automatically at regular intervals. These intervals were adjustable according to his knowledge of the speed of growth of the plant. By means of this method of exposure, Mr. Pillsbury was able to compress into a few minutes on the screen a record of the entire life of a plant from the time the sprout pushes through the ground to the withering and death of the flowers, development which could never be seen with the naked eye, as it requires weeks of time. The result is a scientific triumph, a real insight into the life of flowers which cannot be obtained otherwise. Best of all, it is a scientific accomplishment entirely understandable to the layman.

Mr. Pillsbury found that flowers have more regular habits than most humans, that they open at certain hours, live a certain time, and go to sleep again at almost exactly the same time each day. In his films, he pictures this surprising discovery. The bud is seen to open gradually, go through a surprising amount of activity in the course of its waking hours, and then close again for its sleep. In some cases the flowers open for only one day. In others,

HIGH up in the mountains of Yosemite National Park lives Arthur C. Pillsbury, Naturalist and Lecturer, lover of the flowers, wild animals and woods, and motion picture photographer outstanding. His remote and secluded home and laboratory are the headquarters for his extensive travels to the out-of-way corners of the park in search of subjects for his ever-increasing collection of Nature films.

Mr. Pillsbury has devoted his life to the study of wild flowers in their natural environment. Beautiful Yosemite National Park offers rare opportunities for this study. The wide range of elevations above sea level results in a surprising diversity of plant and flower forms to be found within the bounds of the park. The location is ideal indeed for a Nature lover, and Mr. Pillsbury is making the most of it.

His close observation soon showed him convincingly that there is a great deal of vital and interesting information to be gained from plants and flowers which cannot be comprehended through the unaided eye. Mr. Pillsbury knew that plants and flowers are very much like human beings,

that they clothe themselves in gorgeous raiment and exert strange attractions to entice the honey bee, butterfly, or the moth,—whichever is to be the instrument by which the life-giving pollen is transmitted for the purpose of reproduction. They are anchored in one spot, but if the environment is not favorable they twist and twine to reach the sunshine just as a human might exert himself to improve his condition if he were placed in unhealthy surroundings. They protect themselves from their enemies in various ways. Finally they come to the common end of everything alive,—an end that is often dramatic in the extreme. In the case of the Mountain Iris, for instance, the flowers wither inwardly until the once gay petals are clinched like a tightly closed fist in their death grip. In contrast, the death of the Wild Rose is pathetically peaceful. The golden petals are shed and drop softly to the ground.

Mr. Pillsbury wanted to show these and other little known phenomena vividly, and in motion pictures found the means of accomplishing his ambition.

With years of study preceding the

(Continued on page 45)

FILMING

Arthur C. Pillsbury

IN *Addition To Mr. Reeve's Story Of The Pillsbury Films, Amateur Movie Makers Is Fortunate To Be Able To Present Data On His Work And Methods As Set Down By Mr. Pillsbury Himself For The Amateurs Of America.*

FLOWER photography is just illustrating the movements that flowers make during their life struggle. To express it correctly, one must know flowers, at what hour the buds start to open, how long it takes them, how long they live and when they die, for sometimes their death is more dramatic than their birth.

When I started this work, I kept flowers on my desk, making notes of their life; then it was a matter of mathematics. I wanted my scenes to last 20 to 35 seconds on the screen, so it was necessary to divide the time required expressed in minutes, by the number of frames in the desired length of film, and then make the exposures at that interval to give me the required footage. Now I know flowers well enough to know how long their life is, so I can take the pictures accordingly.

My work is done indoors by electric light and the flowers if handled rightly, develop and grow under the lights as they would out of doors, in their natural habitat.

The average flower takes from three days to a week to picture, so they must be exposed from five to fifteen minute intervals, to get the right footage, which means that the camera must run without stopping, day or night, for that period: the light must stay the same all the time, and the exposure equal, or the film will be uneven. I use a motor geared

down with worm gears and cone pulleys, which gives me any speed I want, up to an hour between exposures. To do this by hand would be impossible, and get uniform results.

For light, I use four 75 watt Mazda blue lights and often a spotlight from behind, using as much care in illuminating the subject as a portrait photographer would in making a sitting. The camera is fastened down on a bar or track, securely, and the lens mount shaft has draw enough to reach out and focus on objects as close as two or three inches away: no camera is practical that does not permit focusing at the aperture, as one cannot *guess*, or *scale* focus, or place the subject in the field, when closer than two feet from the subject. The flowers must be held rigidly, in a bottle of water, unless you have the whole plant potted. For a background, I use black velvet, posing them a foot away from it. Shadows are conflicting and out of place in this type of picture.

It might be possible for amateurs, under favorable conditions, to get some flowers out of doors, showing them opening. A pond lily opens in about an hour, and if the wind were

not blowing, and the light uniform, one might, with the one to one crank, make exposures every fifteen seconds, which would give you four a minute, or ten feet in an hour. The Evening Primrose opens in fifteen minutes, about sundown, but most flowers would tire you out before they started.

Some flowers require rather rapid exposures during the actual opening, then as there is not much movement in the blossom, the camera is slowed down till the blossom commences to die, and then speeded up again. This introduces the exposure element, which is rather hard to handle evenly, but a flower, or plant that grows uniformly is not hard to handle. I have left my camera running a week at a time, and the only care it had, was oiling it and watering the plant.

When plants are pictured in that way, many interesting things are discovered: movements of all kinds. Some plants go to sleep each night: for others that is the busy time, but all blossoms wag their heads back and forth, the younger ones the most rapidly, and each one trying in every possible way to get in the most favor-

(Continued on page 44)



BLAZING STAR

There Dissatisfi in



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Isn't a Single DeVry Owner in the world - Not One

Here's Why! *Amazing Simplicity - Professional Results*

Every owner just why he bought a DeVry—just why he is so pleased with his choice. He will say to you, "The DeVry is so much easier to operate. It takes permanent movies".

That just what you, too, want in a movie camera—ones that are permanent, too—taken with the ease

at a moment these DeVry qualifications:

Holds 100 feet of standard 35 mm film—the kind used to take perfect, permanent movies.

Is fully automatic—needs no cranking—requires

no hand to be put into action from any angle; can be focused from any angle—has three view finders instead of one.

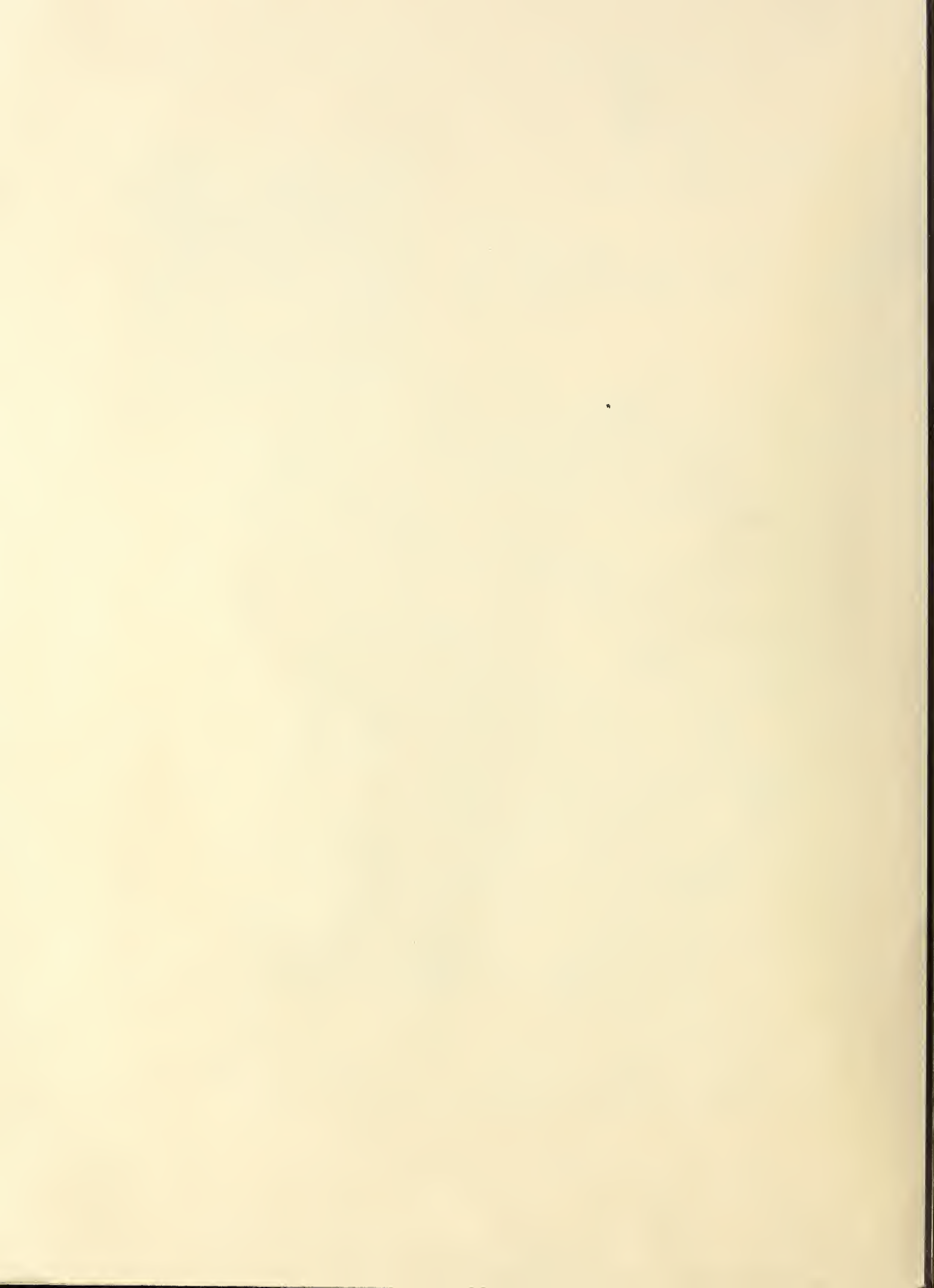
The DeVry is driven by a powerful counter-balanced spring motor which eliminates ordinary camera vibration, jerky, uneven release and insures constant, uniform speed. The DeVry can be loaded in daylight—takes 55 feet of film at one winding and is equipped with an instantly interchangeable bayonet lens mount.

And that isn't all. It would take a book to name all the features of this remarkable camera. There is such a book—"Just Why the DeVry Takes Better Movies". Send for it today. Know why every DeVry owner is a DeVry enthusiast—why there isn't a single dissatisfied DeVry owner in the whole, wide world.

And why hundreds of serious amateurs who owned "sub-standard equipment" now own or say their next movie camera will be a DeVry.

The DeVry Corporation, 1111 Center St., Dept. 8-MM, Chicago.

DeVry
Standard Automatic
MOVIE CAMERA



There isn't a Single Dissatisfied DeVry Owner *in the world - Not One*



Here's Why! *Amazing Simplicity - Professional Results*

ASK any DeVry owner just why he bought a DeVry—just why he is so well pleased with his choice. He will say to you simply, "The DeVry is so much easier to operate. It takes perfect movies—permanent movies".

After all, isn't that just what you, too, want in a movie camera—perfect movies that are permanent, too—taken with the ease of a snapshot?

Consider for a moment these DeVry qualifications:

The DeVry holds 100 feet of standard 35 mm film—the kind that must be used to take perfect, permanent movies.

The DeVry is fully automatic—needs no cranking—requires no tripod.

The DeVry can be put into action from any angle; can be focused direct on the film—has three view finders instead of one.

The DeVry is driven by a powerful counter-balanced spring motor which eliminates ordinary camera vibration, jerky, uneven release and insures constant, uniform speed. The DeVry can be loaded in daylight—takes 55 feet of film at one winding and is equipped with an instantly interchangeable bayonet lens mount.

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The DeVry Corporation, 1111 Center St., Dept. 8 MM, Chicago.

DeVry
Standard Automatic
MOVIE CAMERA

CRITICAL FOCUSING

Reviews to Aid the Amateur

Edited by EVELYN GERSTEIN

June and July Recommendations

BEAU GESTE: Unusual scenario—Composition—Lighting.

CAMILLE: Titleless start—Tempo—Alternating Closeups.

CHANG: Animal possibilities—Magnascope.

CONVOY: News reel inserts.

FLESH AND THE DEVIL: Cine silhouettes.

KING OF KINGS: Composition — Lighting.

A MILLION BID: Double and triple exposures—Tempo and cutting—Use of shadows.

MR. WU: Composition — Lighting.

THE NIGHT OF LOVE: Shadow emphasis—Photography.

SEVENTH HEAVEN: Use of moving camera—Lighting.

WHITE GOLD: Without scenario — Economy of setting.

The Way of All Flesh

PARAMOUNT-FAMOUS-LASKY

Directed by.....Victor Fleming
Photographed by.....Victor Milner

SIMPLICITY OF STORY: Despite its identity of title, this has nothing further to do with Samuel Butler. The story, drawn from the life of the cashier class in the Milwaukee of pre-prohibition days, boasts no plot complications, no melodramatics. Its amazing power rests wholly on the fidelity of its naturalistic detail, on the saliency of its characterizations and the subtle use of the camera. Still another instance of the ability of the cinema to portray realism, even more effectively than the novel.

ABSENCE OF TITLES: Due to the cinematic minded Emil Jannings who is only officially credited with being the "star," but whose directorial touch is obvious throughout the entire film, there are practically no titles. From the opening sequence in which the camera glances down upon the cat and the milk bottles upon the door step, all exposition and plot are developed wholly through the potency of the camera and the pantomime of the players.

THE Photoplays Listed Here Are Recommended To Amateurs For Study In Their Local Theatres Because The Particular Characteristics Noted Below Can Be Used By Amateurs To Advantage In Filming Their Own Pictures. The Editor Would Be Pleased To Receive Suggestions Of Similar Helpful Instances Which Have Been Observed By Our Readers.



Photograph By Metro Goldwyn Mayer
CAUGHT IN THE SPIDER'S NET
Effective Framing Of A Ship Scene
In Captain Salvation

USE OF MOVING CAMERA: In the carnival scenes the drama is intensified by the use of a moving camera which pursues the actors on the merry-go-round, and regulates the tempo of the picture.

Amateurs will do well to study

this film, because more than any other shown this season, it exemplifies the cinema possibilities in a simple tragedy and in genre details, which in themselves make drama, especially when exposed by a camera.

Captain Salvation

METRO-GOLDWYN-MAYER

Directed by.....John S. Robertson
Photographed by...William Daniels

NEW ENGLAND SETTING: Similar settings are possible to many amateurs, especially during the summer when New England homes of the pre-steamboat days are more or less open for inspection, and are at their loveliest. This film is best when it works with natural settings rather than with models, and the photography of the scenes on the rocks, with the lovers silhouetted against a stormy sky, is unusually beautiful.

USE OF MOVING CAMERA: In the shots in the crow's nest and above and below it, during the great chase of the hero by the villain, and vice versa, the moving camera, shifted in and out of the cables and ropes is as much an actor as any of the principals. There are some effective shots down in the hold of the convict ship of convicts glimpsed through their bars.

Old San Francisco

WARNER BROTHERS

Directed by.....Alan Crosland
Photographed by.....Hal Mohr

USE OF MODELS: In the earthquake sequences, Mr. Mohr has worked a marvelously realistic series of scenes, both of the earthquake and the fire that followed, through the use of models. The Vitaphone, recording the confusion of a terrified mob, enhances the horror by adding auditory chaos to visual. The models are used both in long focus and in close-up, and in both instances they are amazingly effective.

LIGHTING AND COMPOSITION: This is the same Hal Mohr who worked as camera man in "A Million Bid"

and did such effective things with double and triple exposures. In this instance he has concentrated on diffused lighting and on the use of a moving camera in his Chinatown sequences. These latter are some of the most effective underground scenes yet known to the "movies."

Heaven On Earth

METRO-GOLDWYN-MAYER

Directed by... {Josef von Sternberg
and Phil Rosen

Photographed by.....John Arnold

FRAMING: Again John Arnold, camera man for the "Big Parade," "Mr. Wu," and "The Show," has used his frame effects, in this instance, in his pastoral sequences, with the trunks of giant trees as the frames. Although this picture never achieved a first-run house, it has some of the most beautiful pastoral scenes that the "movies" have yet done. Lighting and composition throughout are worth study.

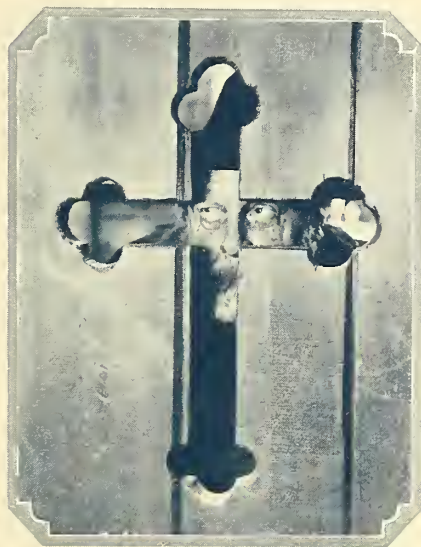
The Unknown

METRO-GOLDWYN-MAYER

Directed by.....Tod Browning
Photographed by.....M. Gerstad

LIGHTING, COMPOSITION: As is his custom, Mr. Browning films his sinister tales in a foggy light, so that his scenes rarely come out into full daylight. He is a master at this sort of melodrama, the tone of which he sets by his skill at lighting and in his choice of backgrounds. Practically none of his backdrops are identifiable; they never suggest Hollywood or any known place. They are usually the walls of a barn, or of some nondescript building.

TYPES: Probably no one in the movies is more adept at choosing types for his mobs and chief actors than Tod Browning, whether it is for Spain, Chinatown, or Bloomsbury. Amateurs will study his pictures to advantage in this respect.



Photograph By Paramount
EYES OF THE DOOMED
Clever Emphasis in "The Way Of All Flesh,"
With Emil Jannings

The First Auto

WARNER BROTHERS

Directed by.....Roy del Ruth
Photographed by.....David Abel

ORIGINAL STORY: Here was an idea that any amateur might have started with, the cinematic possibilities of the first automobiles, and the demise of the horse. Even the brief "shots" of early autos are inherently amus-

ing, as well as the costumes of the period.

The Loves of Sunya

UNITED ARTISTS

Directed by.....Albert Parker
Special Cameraman Dudley Murphy

USE OF DOUBLE AND TRIPLE EXPOSURES: Although this form of cinematic diversion is not within the reach of all amateurs, for this alone, this film demands seeing. Dudley Murphy of "Ballet Mecanique" fame, who began as an amateur, now engaged as special camera man, has been given free reign here in the crystal gazing sequences. With amazing rapidity he has catapulted his camera through space, gathering in half glimpsed and distorted images of objects to augment the unreality of the scenes, to suggest the wildness of a dream, its incoherence and crazy rhythms.

Moon of Israel

F. B. O.

Directed by.....Michael Curtiz

NEW FRAMING IDEA: Amateurs will find particularly interesting a novel use of foreground obstacles to give greater depth to the scenes. In one instance the action takes place behind three palm trees that cut across the whole front of the scene. Again, foreshortened waving reeds fill the screen and one watches the drama behind them. Another bit of action is seen almost dimly behind barred iron doors. By this method a third dimension is strongly suggested.



Photograph By Metro Goldwyn Mayer

A CINEMA REMBRANDT
Exquisite Lighting In Lon Chaney's "The Unknown"

HOLLYWOOD *At* HARKNESS

Yale Students Are First to Film Famous Novel

MARKING the first time any of the major Eighteenth Century novels has been filmed either by professionals or amateurs, The Purity Players, composed of students of Yale College, recently completed and made public presentation in New Haven of a film interpretation of "Tom Jones," the greatest novel of Henry Fielding, long considered a landmark in English literature, and one of the three greatest plots in fiction.

The lectures on "Tom Jones" given by Professor Chauncey B. Tinker, one of Yale's most distinguished scholars who lectures annually on Eighteenth Century literature, inspired these Yale seniors to attempt this tremendous task. As a proof of their appreciation for his having opened to them the charm, the beauty and the wisdom of the Eighteenth Century, this undergraduate film has been dedicated to him.

As reported in "Closeups" in *Amateur Movie Makers* for July, the Purity Players, founded in March 1925 by S. Winston Childs of Norfolk, Connecticut, had previously been mainly concerned with amateur productions of less serious nature. This year, however, Mr. Childs felt that they should produce a picture which would do credit to Yale and to their organization. And so, soon after the Mid-Year examinations were over, Childs and Eric H. Haight of New York City, began their task

THIS Amateur Picture Version Of Henry Fielding's "Tom Jones," Has Been Termed "One Of The Best Things Done At Yale In Years," And Sets A High Standard For Other Groups To Emulate.

of adapting Fielding's long and intricate novel to a form suitable for cinematography. After a month spent on the scenario it was apparent that, because of the many plots that evolve within plots, and because of the constant shifting of the setting, clear continuity would be difficult to obtain. However, by the end of April, the Purity Players were ready to start on the actual filming, and the script was handed over to William M. Hinkle, Vice-President of the Yale Dramatic Association, who was to direct the production. Since his entrance Hinkle has been closely identified with drama at Yale, and has attained popularity with the undergraduates through his outstanding performances in the recent productions of the "Dramat" and the Playcraftsmen, notably in "L'Aiglon" and "Bold Bad Men." But no less remarkable is his ability to visualize dramatic action in the written line, and his clear conception of the cadence or emphasis which cinematographic work requires. Second only to the historical significance of the

plot of "Tom Jones" is Fielding's faithful and familiar mirroring of English life in town, country and army in the Eighteenth Century. The reflection of this elusive atmosphere has been the successful work of J. Jerome Hill II, of St. Paul, through his discerning taste and selection of rich costumes of the period and in the artistic composition of the scenes.

The cast was drawn from members of the Senior Class, twenty-five of whom had main parts, while approximately fifteen were supers or extras. For the most part the collegiate Gothic architecture of the magnificent Harkness dormitory and other college buildings was used for setting, although a small portion of the film was taken at the summer home of Childs in Norfolk, Connecticut, and in a house in New York City.

An amateur camera was used throughout the production and very remarkable photographic results were obtained by this small machine. Childs, assisted by Curzon Taylor of New York City, had charge of the filming. For the interior scenes, which form a large part of the picture, four lights were used and were found to be very helpful. A special 1.9 lens was used together with an iris vignetter to give the "fade-out" which has been so necessary in professional work. Some difficulty was experienced in making up the characters. When starting little make-up

(Continued on page 48)



SCENES FROM TOM JONES

Left, G. Sinclair as Tom Jones and L. S. Bigelow, Jr., as Molly Seagrim

Above, Yale Seniors as English Soldiers

Right, S. Winston Childs as Squire Western

\$2,000 *in* Prizes

FOR MOVIE AMATEURS

¶ Of course you have read all about PHOTOPLAY MAGAZINE's \$2,000 Amateur Movie Contest.

¶ Full rules and details appear in the Amateur Movie Department of PHOTOPLAY each month.

¶ The contest judges number HIRAM PERCY MAXIM, president of the Amateur Cinema League, S. L. ROTHAFEL, managing director of the Roxy Theater in New York City, NICKOLAS MURAY, the well known photographer, JAMES R. QUIRK, editor and publisher of PHOTOPLAY MAGAZINE, and FREDERICK JAMES SMITH, managing editor of PHOTOPLAY MAGAZINE.

¶ Everyone has an equal chance for a prize. \$500 is offered for the best films submitted in the 36, 16 and 9 mm. divisions, with an added prize of \$500 for the best film submitted in any one of these divisions.

¶ Read the rules and GET BUSY.

¶ Fame and a substantial prize await you. The winning films will be shown in a New York theater and probably in other cities of the country.

¶ Are you reading PHOTOPLAY'S monthly department devoted to amateur movies? It is full of interesting advice and information.

PHOTOPLAY MAGAZINE

CLOSEUPS *and* SWAPS

Now Chicago

AMATEUR cinematographers in Chicago now have a club devoted to their interests. The organization was launched recently at a meeting called by a committee appointed by the Chicago Camera Club and members of the Amateur Cinema League resident in that city. It will be known as the Movie Makers Club of Chicago.

Preliminary surveys showed that over three thousand amateurs in Chicago were interested in home movies. Two hundred of these accepted the invitation to attend the opening meeting and over one hundred enrolled as charter members.

Some idea of the enthusiastic response to the proposal of forming the club is shown by the list of prominent Chicagoans who have consented to act as pioneer directors. They are Mr. Philip K. Wrigley, president of the William Wrigley, Jr., Company; Mr. Styvesant Peabody, president of the Peabody Coal Company; Mr. James R. Offield, capitalist; Lieut. Commander E. F. McDonald, Jr., president of the Board of the Zenith Radio Corporation; Mr. Cary Orr, cartoonist of the Chicago Tribune; Mr. Joe G. Davis, editor of the Chicago Golfer; Mr. Nelson L. Greene, editor of the Educational Screen; Mr. Orpheus M. Schantz, secretary of the Chicago Geographic Society and president of the Chicago Audubon Society; Mr. J. W. Work, realtor of Evanston, Illinois; the Hon. Carter M. Harrison, and Albert S. Howell, of the Bell and Howell Company.

Dwight R. Furness was elected temporary president, Frank T. Farrell, treasurer, and J. G. Llewellyn, secretary. The three committees appointed to act until permanent organization is effected were an organization committee consisting of Theodore Johnson, J. George Kraft, and Clayton W. Mogg; a membership committee on which were appointed John R. Marshall, B. G. Byers, Mr. B. Mintz, and Charles Bass; and a program committee consisting of Leon Benditsky, E. A.

Reeve, J. J. Fisher, and D. Lazear. The members of the pioneer committee entrusted with preliminary arrangements and calling the first meeting were Charles Bass, Arthur C. Brace, Frank T. Farrell, J. J. Fisher, Dwight R. Furness, chairman, George C. Poundstone, E. A. Reeve, and E. R. Tyson.



Photograph By Eastman Kodak Co.

THE BEACHCOMBER MAKES A
LUCKY HAUL

Noah Beery Is The Finder

The activities of the club will continue on a restricted scale during the summer during which the plans will be laid by the committee for permanent organization, the election of officers, and a plan of activities for the winter programs that will serve to the fullest extent the movie makers of Chicago. Charter membership dues are \$10.00 and run for one year.

On the Seven Seas

THE first itinerant finishing station equipped exclusively for the finishing of 16 millimeter Eastman Standard amateur motion picture film was placed in operation when the Cunard Liner, "Carinthia" left New York City on October 14th last for a cruise around the world. During the entire cruise of 38,859 miles, the finishing station was operated by an expert from the laboratories of the Eastman Kodak Company, of Rochester, N. Y.

That the experiment has been highly successful is indicated by the fact that over a thousand 100-foot rolls of film were processed during the trip.

Interest in the new and fascinating hobby of personal movies was at fever heat during the long jaunt around the world. The "shots" at the games of shuffleboard, taken on the ship in the afternoon were viewed by the passengers the following day in a salon which had been specially equipped for projection. Short journeys to famed beauty spots were likewise processed and seen in motion on the screen but a few hours after exposure. Many amateurs kept round-the-world logs of the journey.

So interested were the passengers that the Eastman expert in charge of the station was besieged by amateur cinematographers each time he appeared on deck. On one occasion it was necessary to keep the station in continuous operation for twenty-eight hours, to care for the film which had accumulated in one short day. This was immediately after leaving Chin-Wang-Tao, from which point splendid views of the Great Wall of China were taken.

One of the most valuable features of the service was that it enabled the movie maker to see the results of his efforts on the screen very soon after the actual photographing was done. Because of the enthusiasm which prevailed, many passengers who did not possess motion picture cameras at the start, purchased them from the service station maintained in conjunction with the laboratory, and when the end of the cruise was

reached, virtually every passenger was a confirmed home movie enthusiast.

The venture was so successful from the standpoint of service to the amateur that similar service may be established on important cruise ships in the not far-distant future.

"To See Ourselves . . ."

THE amateur motion picture camera and projector are being used by summer resort hotels, and from all reports, are extremely successful.

Mr. E. S. Burtis, a dealer in photographic supplies of Stamford, New York, writes to the League and says that the management of the Grand Hotel makes pictures of its guests disporting themselves in their various vacation activities, and then at night, much to their great delight, they see themselves on the screen. The pictures never fail to arouse great interest, and the idea is one that will, no doubt, be adopted by many other hotels in the near future. Surely, on rainy days, when time hangs heavily on one's hands, the motion picture projector will be welcomed by many who do not indulge in the usual "rainy day" sports. In addition to the films made by the hotels, there are the many libraries which can be drawn upon for material, a great variety of subjects being obtainable. In Canada, the palatial hotels of the Canadian National Railway are equipped with cine outfits and the evening shows are well attended. A few years from now, there will probably be but few hotels without motion picture equipment.

Pathex Film Wanted

MR. ARNOLD OLSON, Clay Center, Kans., R. R. 5, would like to hear from users of Pathex equipment for the purpose of exchanging films with them.



Photograph By Pathex, Inc.
WILLIAM HODGE SHOWS MOVIES FROM HOME IN HIS DRESSING ROOM

Tribute

THE Eastman Kodak Company's recently instituted cinegraph film subjects received the praise of Terry Ramsaye, author of the History of the Motion Picture, in a recent letter to George Eastman. Mr. Ramsaye wrote:

"I am much interested in the significant possibilities that may grow out of your newly announced Kodak Cinegraph service.

"While it necessarily tends to borrow now from existing and current

production for the theatre screen, ruled inevitably by the great common denominator of mass tastes, it is likely to grow into an empowerment of intelligent minorities. And it is only when such commercial development shall liberate the motion picture from the present necessity of trying to please all of the people all of the time with every product, that we can hope for consistent, self-supporting, films addressed to the mind rather than the emotions.

"The theatre obviously must appeal to the millions and please a thousand or two at a time. But the Cinegraph, like a magazine or a book of limited appeal, can serve its audience in units of the individual.

"To me the Cinegraph idea is almost as strikingly important as though we had just discovered that the printing press need not restrict its output to tabloid newspapers and dime novels."

Swaps

MISCELLANEOUS: "Wedding." 1 reel—400 feet—16 mm.

"Scenes at Hotchkiss." 1 reel—400 feet—16 mm.

"Home and Family Scenes." 1 reel—400 feet—16 mm.

NAME: Lars Hedstrom

ADDRESS: "4 Winds Farm." Williamsburg, N. Y.

"Lindberg's New York Reception." 1 reel—100 feet—16 mm.

"Miscellaneous, Mostly Practice Shots." 1 reel—380 feet—16 mm.

NAME: W. Melvin Crook

ADDRESS: 505 Grove St., Upper Montclair, N. J.

Photograph by International News Reel



MR. AND MRS. STYVESANT PEABODY
Mr. Peabody Is A Pioneer Director Of The
Movie Makers Club of Chicago

Kodak Cinegraphs

For Your Movie Library



Jackie Coogan

Peck's Bad Boy At Church

In accordance with the policy of new Cinegraphs each month, the following new releases are now ready at your dealer's:

Housekeeping at the Zoo.—This is a most interesting movie of life at the zoo, made under the supervision of Raymond L. Ditmars, Curator of Mammals and Reptiles at the Bronx Zoo.

Featured are the scrubbing and oiling of an elephant and some unusual views showing the care and attention that the various animals require.

No. 3043 price \$7.50

Peck's Bad Boy at Church.—Jackie Coogan—in the role of Peck's Bad Boy! Jackie stuffs his father's lumbago pad with live ants just before that worthy gentleman departs for church. The ants get into action just as the minister announces his text which, appropriately enough, is "Go to the ant, thou sluggard." The rest is riot.

No. 8045 price \$7.50

Felix in the Swim.—Here is Felix, the cat, playing the part of Good Samaritan to an unfortunate mouse. Felix rescues him from a trap and later calls on him to help him out of an embarrassing situation. How the mouse makes good and repays his debt forms an interesting and laughable climax.

No. 7020 price \$7.50

Bobby Jones, No. 2.—This reel is a sequel to the first Bobby Jones picture, released in June. It shows this prominent young golfer at his best, in both normal and slow motion. Difficult mashie, mashie niblick and putter shots that will delight the heart of every golfer, are shown in detail.

No. 1092-B price \$7.50

At Your Ciné-Kodak Dealer's



Housekeeping At The Zoo

Eastman Kodak Company, Rochester, N. Y., *The Kodak City*

CLINIC ~ Edited by Dr. Kinema

Telephoto Work

THE telephoto lens is one of special construction, but this does not destroy the vibration factor nor affect speed calculations for arresting motion. All six-inch lenses, whether regular type or telephoto type, require the same exposure stop for stop. The telephoto is much more compact. If you have a 1-inch lens, and a 3-inch, you get a triple size height from the 3-inch lens, and a 6-inch lens, telephoto or regular, gives six times linear enlargement. For close-up pictures, this relation holds approximately. For exposure, the stop value you would have used on your regular lens is the one to use. You will, of course, have much less depth, but this is an improvement, because on a close-up you will make the figure stand out in more relief. When you do stop down you get more depth. Fortunately, where distance is concerned you can get along with much less exposure and you can afford to stop



Photograph By Metro Goldwyn Mayer
TRY THE COMIC MIRRORS
For Amusing Scenes

DESIROUS of extending its practical service to members, the League offers a constructive and suggestive examination of amateur films at League Headquarters. Special attention will be paid to the technical side of the amateur's work, and constructive suggestions given where needed.

To expedite handling of the films, members are requested to notify the League in advance that they have a film for examination. Upon receipt of the request, the League will notify the member when to send his film. Address all correspondence pertaining to this service to Technical Editor, Amateur Movie Makers.

down more. A light filter and a tripod help you make far better pictures and the filter snaps up contrast wonderfully, adding brilliancy. As to the focal length to select, this is a matter of your particular needs. For naturalist's photography and birds, get the longest ones; for close-ups a moderate size will do; for surreptitious shots, the longest is the easiest to work, as you can back off six times, where you can more easily work unobserved.—*The Camera*.

Homemade Light

A LIGHT for taking interior movies, that can be made at little cost and effort, is described by its maker. Dr. Lawrence J. Dunn, of Brooklyn, N. Y., in a letter to the League.

The materials necessary are: a nine-inch mixing bowl, a socket, two three-eighth inch (outside diameter) threaded pipes and nuts. This is standard material and can be purchased from any lighting fixture store.

The swivel for the light is made from an old lighting switch, but the parts of any ordinary single pole knife switch are strong enough. Materials necessary to complete the job are a card and plug and a music stand. The total cost of the material should not be more than \$3.00, ex-

cluding the incandescent bulb. A 500 watt Mazda projection bulb is used with the mixing bowl reflector.

With one of these lights, with the lens open at F:1.8, a room 15 feet square can be taken, if due regard is given as to where the shadows fall. With the lens set at F. 3.5, a smaller area is illuminated for picture purposes—individuals, closeups, etc.

Concentration

A LIGHT which doubles the illumination effectiveness of its Mazda globe and thus offers a solution of many indoor lighting problems, has been perfected by Max Mayer, and placed on the market under the name of the Superlyte Lantern. Through its ingenious construction the rays from the globe are concentrated into the limits of useful area, at five feet providing brilliant lighting over a diameter of eight feet. This efficiency combined with moderate price is its outstanding feature.



Photograph By De Vry Corporation
JOAN CRAWFORD SHOOTS
THE HIGH HATS

Home News Reel

A REGULARLY issued home movie news-reel, which will match the theatre news reels in speed and scope, is the latest startling innovation in the amateur cinema field, announced by the Wm. J. Ganz Film Company of New York City. Early July saw the birth of this ultra service and the second news reel was issued in the middle of July. The series is known as "Highlites Of The News" and will be issued the first and fifteenth of each month in 16 mm. form, each reel offering 100 feet of the outstanding news events of the hour.

The first "Highlite" reel contained the pictures of the Hawaiian Trans-Pacific Flight, of Byrd's Trans-Atlantic feat, and of the Intercollegiate Regatta at Poughkeepsie, won by Columbia University. The quickness of this new service is shown by the fact that home movie fans were able to secure this news reel at the same time New York newspapers printed the first photographs received of the Hawaiian flight.

Residents of New York State are particularly lucky in connection with the second "Highlite", as it features the actual fight pictures of the Dempsey-Sharkey battle. However interstate laws prohibit the national distribution of fight pictures, so the fight scenes themselves had to be pruned from the reels to be distributed outside of New York. However this "Highlite" still shows everything of news interest in connection with the big scrap, except the actual milling. The Ganz company secured the exclusive privileges for 16 mm. filming of this big affair.

Historians of the home movie may find that the genesis of the first personal news reels was in the Lindbergh flight. In any event the idea of super-speed in connection with home library films seems to have sprung from the successful efforts made to cover this event for amateurs with the same dispatch as for the theatres, and the Ganz record in this connection was remarkable. Over 6,000 home movie fans realized the ambition to show their own reel of Lindbergh film at home at the same time as the theatres, through Ganz rapid service. And these same films were shown on the Pacific Coast within 48 hours, thanks to the air mail, and the Ganz speed-service. The second Lindbergh series of his landing and Paris reception, was returned to America and ready for home movie fans before many of the newspapers had published the photographs which came back on the same ship. And Ganz enterprise was again illustrated

in placing a special camera man on the Memphis to cover the return trip, an exclusive privilege. These films were released as specials, and it is significant that immediately thereafter the home news-reel was born and the first "Highlite" issued in July. Future reels, it is said, will live up to the speed of the original impetus, which brought this progressive plan into being. Thus the amateur industry has stolen another march on time, and won the right, not only to the title of the fastest growing industry in America, but also to the title in its own right of the "Fastest."

Projection Helps

IF you have slightly overexposed scenes that are valuable, and you wish to get good projection, tinting or toning the film in various colors adds to their density and holds the light back. These scenes, upon projection, appear then as if they were properly exposed.—S. Jack Solomon.

Reel Progress

AN aid to better projection has been devised by A. C. Hayden which should recommend itself to every amateur who has been distressed by the curling of his films on their reels between showings. This is a spring film clip, made of aluminum and bronze wire, which fastens on the end of the film in the sprocket holes and holds the film flat, the proper tension being secured by attaching the other end of the spring to the reel. This spring takes up any play due to contraction or expansion of the film. As flat films keep the picture sharp and in focus, the importance of this device to good projection is obvious.

Superlab

THE growing importance of the amateur field is again evidenced by the founding of the Superlab Corporation, which offers to the amateurs of America a laboratory service of the finest character. Specializing exclusively in the development of negatives and making prints therefrom, the Superlab officials announce a new method of treating negatives which is said to eliminate chance of chemical injury to films. They declare that their service will bring to the amateur the finest facilities available to the most exacting professional work.

The character and reputation of the founders of this newest sinew of the industry bear testimony to its efficiency and integrity. Headed by J. N. Naulty, former studio manager of

Famous Players Laskey Eastern Studios and earlier with the Triangle and General Film Companies, the other officers are: First Vice President George B. Ward, whose reputation as a laboratory technician is widely recognized; Second Vice President, Francis Perugini, cameraman and laboratory technician of seventeen years experience, and film editor of unusual ability; Secretary and Treasurer, Max Mayer, manufacturer of the Superlyte products, known throughout the industry for his invention of many lighting devices, and as founder, and for fifteen years a member of the M. J. Wohl Co.

In addition to developing and printing service the Superlab Corporation will specialize in tinting, toning, titling and editing of films, and its pledge to amateurs is through skill and vigilance to aid in perfecting the physical processes on which the amateur industry rests.

From the Orient

THE League now has representation in the Far East in the person of Teruzo Matsui of Osaka, Japan. Mr. Matsui became a member recently, and is the first of his country to indicate that he wants to become part of the great movement that is taking place in the field of the amateur cinema.

Colored Movies

IT will be of interest to amateur cinematography enthusiasts to learn that in the near future a new and unique device will be available, which will greatly enhance the enjoyment and quality of 16 mm. film projection results. With this unit, which is attachable to 16 mm. projectors, films may be projected in any one of fifteen different colors automatically interchanged at will by a simple button control.

The new development will be known as the American automatic "COLORATOR" and is the first 16 mm. product of the American Cine Products Co. of Chicago, a newly formed organization composed of men who for many years have been closely identified with the manufacture and sale of motion picture equipment.

Loyalty

DEVOTING a cover of his new catalogue of accessories to urging membership in the Amateur Cinema League and subscription to *Amateur Movie Makers*, A. C. Hayden, of Brockton, Mass., has set a high standard of unselfish service to the cause of amateur cinematography.

ANIMATION DATA

By Dr. Charles W. Bethune

Illustrated By The Author

ALMOST any amateur movie camera can be used to make animated pictures. First, a frame must be constructed to hold the camera rigidly in a vertical position. This is shown in drawing A. This frame, similar to a saw-horse or trestle, is called a quadripod. Then secure a kitchen table and 14x17 Eastman X-ray Viewing Box (Eastman because the frame is made of wood; all others that I am familiar with are of metal). Cut a hole in the center of the table slightly larger than the top of the sheet metal reflector of the viewing box. Remove the triangular feet from frame; set the box in the hole, and secure the frame to the table top by a couple of screws. Bore two $\frac{3}{16}$ " holes on the long side of the frame eleven inches apart, and set a peg in each, securing it with a drop of glue. For illumination use a FLAT 400 watt projector

EACH Month Amateur Movie Makers Will Present A Data Page Which Will Attempt To Boil Down The Many Sources Of Information On Each Subject, Or Section Of A Large Subject, So That A File Of These Data Pages Will Give The Amateur A Summary Of The Information Most Vital To His Success In A Convenient And Easily Accessible Form.

globe. The vertical type will not give even illumination. Next secure 11x14 sheets of celluloid. Old X-ray films, cleansed of emulsion by soaking in hot strong solution of carbonate of soda and scrubbing with a stiff brush, are excellent. If one likes to smoke while working it is wise to use safety film stock, because the ordinary films are very inflammable.

With a $\frac{3}{16}$ " harness punch, punch holes in the long side of films to match the pegs.

To draw on celluloid, rub surface

gently with fine steel wool to get a tooth to the surface. Use Higgins yellow label general drawing ink. It is water soluble and can be washed off with a damp sponge. The white label ink is indelible. As to pens, use a stub to get a broad line. If one is not an adept at drawing, pictures can be traced. Many of the pictures in a child's drawing book make fine animated pictures. If the picture is too large or too small it can easily be copied the correct size. The individual pictures are on the screen but a fraction of a second, and consequently do not have to be as carefully drawn as a still. The animation is what counts.

Taking the picture of the lady washing clothes, the first figure is the basic film, which contains all the background and other parts of the view which do not move. Trace this first, then place blank film on pegs

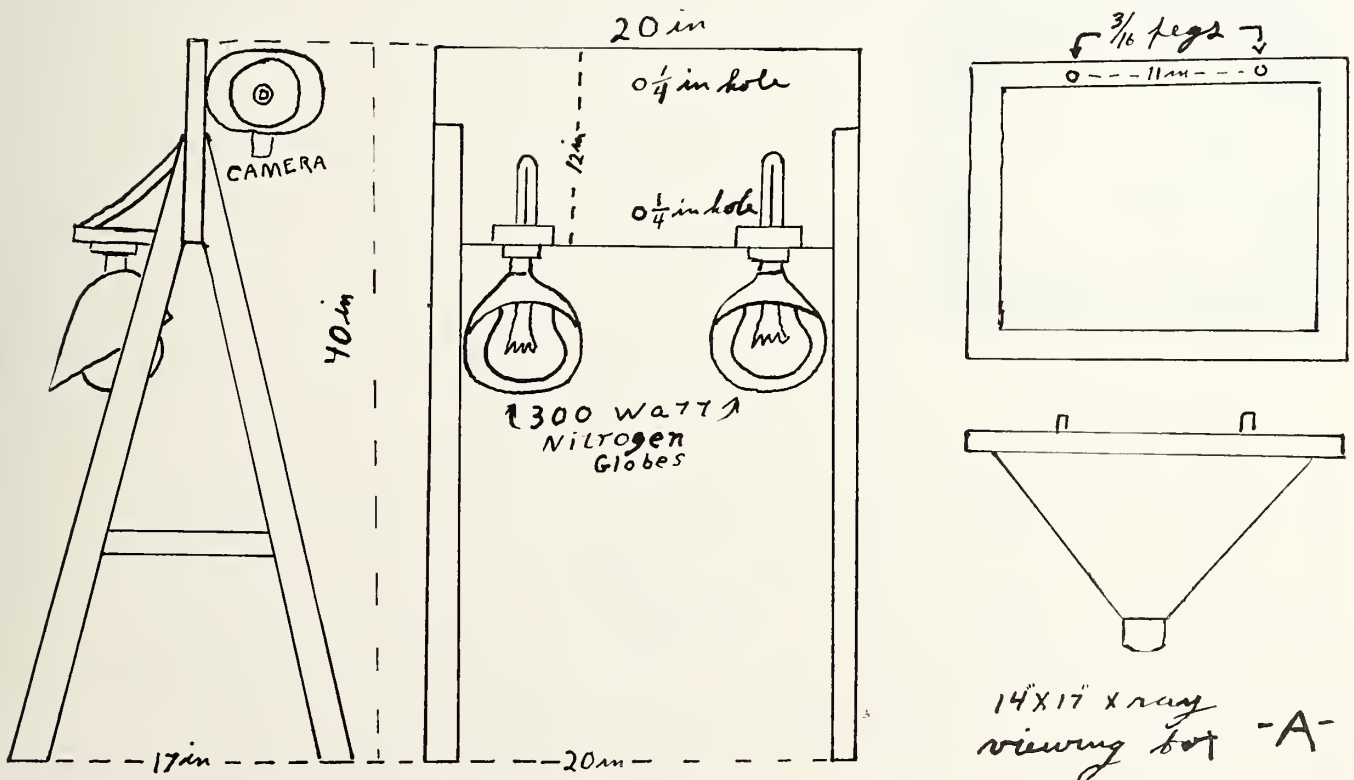


DIAGRAM OF APPARATUS FOR MAKING ANIMATED DRAWINGS

over this and draw figure 2, altering slightly from figure 1 to show motion.

Remove figure 1 and draw figure 3 over figure 2, being sure to number each of these sheets on margin. If you will take a piece of tracing paper and trace figures in diagram, then cut them apart and superimpose, you will readily grasp the idea.

Place the quadripod on the table, light illuminator and set focus at three feet. Set diaphragm at 8 and align drawing in finder. With a Filmo, when correctly aligned, the view will be seen in finder, as in figure B, 1½ inches off center to right. Exact centering can also be shown by aligning a plumb bob with center of top of film chamber and lens as in figure C. Then take a few frames, remove camera from quadripod, take it in dark room and cut off exposed film and develop it to be sure as to exposure and centering. It is best to try this a few times until sure you have mastered trick of centering.

Now to take the picture; place basic drawing on pegs with sheet 1 over it; take three frames; remove sheet 1, and substitute sheet 2; repeat until sheet 4 has been taken; then reverse, viz.: 3, 2, 1, then 2, 3, 4; expose about five feet of film this way and then remove from camera; develop and fix as negative; wash and dry; then cement in a leader and tail piece and project. It is best to experiment this way until the technique has been

mastered before using a long strip of film and sending it to a developing station for reversal, otherwise you may find it spoiled by errors.

As to the number of frames to each drawing, make three to five as a rule. The more frames the slower the motion; the fewer the more rapid. As to cut-outs: When an object moves about the picture without any motion of its individual parts—for instance a ship sailing across the sea—it may be drawn on a scrap of celluloid and carefully cut out with fine scissors, then moved a little at each third exposure. If you want perspective a cutout will not do, as the ship must diminish in size at each change, if receding from view. If approaching, the opposite will hold.

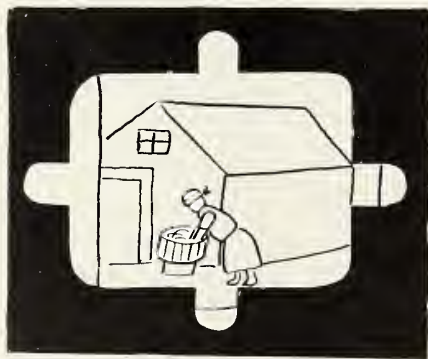
For scene changes, after the last three frames have been taken, close stop to 11 and make two frames, then close to 16, and make two more, then

change drawings to new scene, open up to 11, make two frames, then resume stop 8 and make three frames. This gives a fade out and fade in which is a more pleasing effect than an abrupt change.

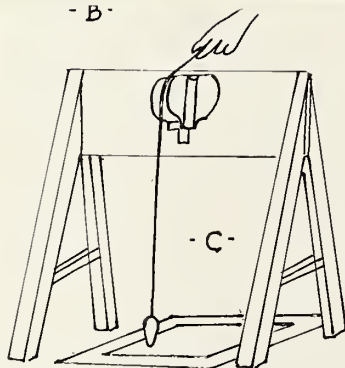
Comic animated titles are made by developing as a negative. If you cannot draw good letters, use gummed paper letters, or get a small book on lettering at an art store and trace fancy letters.

A jumbled up mass of letters which have moved around and then arrange themselves into a title can be made with lead letters (obtained from Knight & Son, Seneca Falls, N. Y.). Without intervening sheets of celluloid, arrange the title upside down on the glass of the illuminating box. Take enough frames to allow the title to be read, slightly less than one foot to two words; then disarrange the letters a trifle and make three frames, repeating this until a hopeless jumble has been formed. Develop as a negative and reverse its direction when cemented in film, that is have the triangle in the margin on the opposite side of the film.

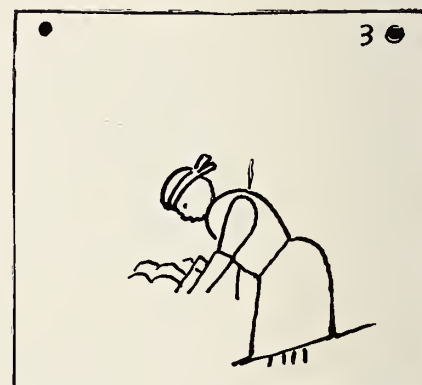
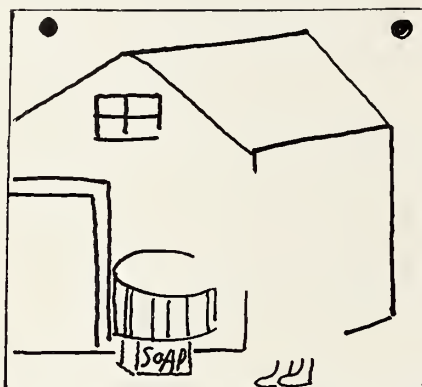
Application of these principles, with the endless variations possible, will enable you to produce novelties which will add immeasurably to your fun in amateur movie making, and to the pleasure of your home movie audience.



- B -



- C -



THE STEPS DESCRIBED IN MAKING AN ANIMATED CARTOON

THROUGH THE JUNGLES OF JERSEY

(Continued from page 11)

to shift camp to the lee of Azariah Tompkins' barn.

It was there that they spent the remainder of the night, spreading their blankets on the straw-covered ground and draping the soggy tent over them. There, too, Junior got his first big-game pictures,—pictures that put him in a class with Merian Cooper and Ernest Schoedsack.

In the gray light of dawn, Mr. and Mrs. Feeber stirred uneasily.

"Myrtle," he murmured, "will you please stop crowding me?"

Mrs. Feeber opened a drowsy eye. "Crowding you!" she said. "I'm not crowding you. You've got more than half the blanket."

"I have not," retorted Mr. Feeber indignantly. "I'm almost on the bare ground."

"Well, so am I," said his wife, "and what's more, I haven't had a wink of sleep all night."

"Nonsense! Every time I woke up I heard you snoring."

"George Feeber, I don't snore—and you know it!"

"Well, you did last night. It sounded like the Ninth Avenue 'L'."

"That's a lie!" Mrs. Feeber jabbed her elbow viciously into the recumbent form beside her. There was a grunt, a convulsive upheaval of the blankets, and a 300-pound hog rolled over sleepily and pillowed its head on Mr. Feeber's chest.

"Hold it!" cried Junior, his camera whirring.

Mr. Feeber held it, but only long enough to realize that he had pitched his tent in Azariah Tompkins' piggery. He unpitched it as quickly as possible and caught the next train back to Teabone, leaving the Tompkins estate 1 blanket roll (slightly soiled), 2 bottles citronella, 1 Kozy Kamp Kit, 6 dozen paper plates, 1 collapsible stove, 2 dozen eggs (already in their dotage), 1 box fishing tackle, 2 jars vaseline, and incalculable quantities of beans and bologna, to remember him by.

But he took along the movie camera, and this summer when vacation time comes around, he will recline in an overstuffed chair, an iced drink at one elbow, an electric fan at the other, and a clean, soft bed upstairs,—while he watches the film record of his outing at Lake Rutabaga projected against the wall of his own room.

And looking at it, he will murmur devoutly, "There, but for the grace of modern science, go I!"

BEEBE'S BRASS BOX

(Continued from page 19)

the camera, the focus would therefore be set for four feet. By this method sharp focus and good definition were secured. The successful camera range was found to be from six to eighteen feet actual distance focused at two-thirds this distance.

However, much of this problem can also be solved, it was said, by use of a lens of shorter focal length than ordinarily used, because the shorter the focal length, the less the necessity for accurate focusing, which would minimize the necessity for measuring.

The camera stop was usually set midway between f.8 and f.11, for use with super-speed film, with good light, and at a depth of ten to twelve feet. This is considered shallow water, but splendid pictures resulted, although it was, before this, believed that greater depths were essential to good marine photography.

So the brass box was taken along and it worked perfectly. Down into the sea it went with Beebe in his helmet and bathing suit. The stay was usually about fifteen minutes under the water's surface. Something was nearly always brought up, sometimes just an odd specimen was taken, sometimes whole schools of fish.

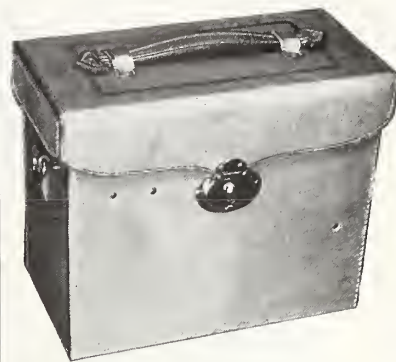
It is interesting to note that the fish were baited. Beebe or Crosby would break open spiny sea urchins and bait them with bits of banana. Or they would break up coral, thus attracting droves of fish who preyed on the animal life in the coral. The big fish would not come close to the camera, but the smaller fish, anywhere from six to eight inches, swam right up to it. The big fish, it was declared, would keep the smaller fish away from the bait.

About five miles of bay coral reefs were explored, besides the trips to the inland lakes. Specimens were caught with traps, handlines, seining, dynamiting, and even shooting the big fellows under water. A few more were obtained by going to the Haiti fish markets. All in all about 280 specimens were brought back.

Some pictures were taken from glass-bottomed boats and some from glass-bottomed pails, but these methods were not found to be as successful as those actually taken under water as previously described.

This then is the story of Mr. Beebe's actual working methods and accurate data on the equipment used. Who will say it does not hold enchantment for the fellow with a camera?

Cullen's Special Filmo Camera Case



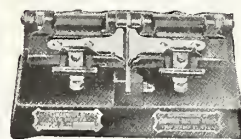
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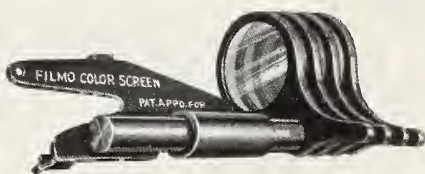


Illustration No. 1



New!

Super-Speed

Filmo

The Super-Speed Filmo operates at eight times normal only (128 exposures per second). Its use slows the action down 8 times when pictures are projected at normal speed. The result is the exceedingly s-l-o-w motion pictures, which seem to make the subjects float in air. For very close analysis of fast motion, this camera is recommended. Filmo Super-speed Camera (without lens) including genuine leather carrying case \$255.00. Same, not including case, \$240.00. The exceptionally fast F 1.8 Taylor-Hobson Cooke lens, in focusing mount, is recommended for use with this camera. Price of lens, \$55.00.

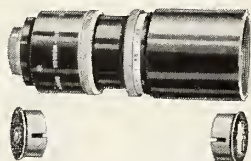
Get the Long Shots with these lenses



6-inch, F 4.5 Telephoto Lens

A wonderful lens for taking long range pictures of shy animals and birds from a great distance. Gets the baseball or football games from high up in the stands. Power of magnification is six times normal. Matched viewfinder and eye-piece included to make its use exact. Taylor-Hobson Cooke 6-inch focus, F 4.5 Telephoto Lens complete in focusing mount, including sunshade, matched viewfinder and eye-piece \$95.00. Ask for descriptive circular.

3 3/4-inch F 3.3 Telephoto Lens



For all around telephoto and general long range work, this lens is a gem. The F 3.3 aperture is the fastest ever offered in the telephoto series. Magnifies the object 3 3/4 times the size produced in regular 1-inch lens. While usually advisable to employ a tripod when using telephoto lenses, the 3 3/4 may be used without if the camera is held very steady. Taylor-Hobson Cooke 3 3/4 focus, F 3.3. Telephoto lens in focusing mount, including sunshade, matched viewfinder and eye-piece.

Price, \$85.00. Ask for descriptive circular.

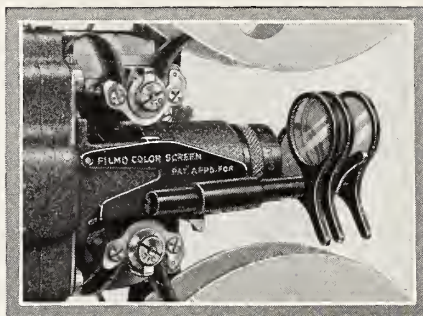


Illustration No. 2



Illustration No. 3

Filmo Selective Color Screen Attachment for use with the Filmo Projector

HERE is a new device that will give your movies infinite variety and the charm of color in a very simple manner. Illustration No. 1, above, shows the new Selective Color Screen Attachment for Filmo Projector as it comes to you. No. 2 shows how it quickly attaches without tools, simply sliding over lens support casting where it hooks firmly into correct position. No. 3 shows how any one of the four color disks—or a combination of them—may be snapped into exact place in front of projector lens.

If a moonlight effect is desired, the blue disk is used. For pictures including field, woods or lawn the green disk is appropriate. For bright, sunny effects use the amber disk. The pink disk lends realism to forest fires, burning buildings, sunsets, etc. By experimenting with various combinations your pictures may be given infinite color variety. Or change color as film progresses without interfering with projection in any way. All disks turn free from beam of light when no color is desired. A typical Bell & Howell innovation. The price is only \$6.00.



Use a Color Filter for Your Beach, Water and Cloud Scenes

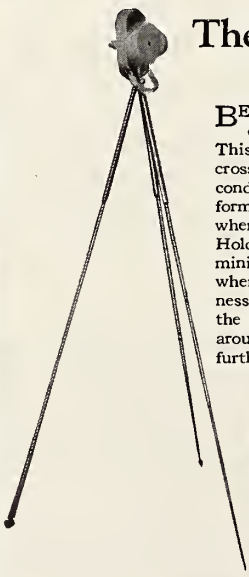
CONDITIONS of light in August, as in May, June and July, are especially suitable for obtaining fine effects with the use of the Filmo special Amber Glass Color Filters. The filter partially absorbs the excessive ultra-violet rays in beach, water and cloud scenes, and helps eliminate the haze usually so apparent in this class of work. Your filtered pictures are clearer, snappier and more true to life. Filters are useful, also, for snow scenes in winter. The following color filters are regularly stocked and may be obtained from Filmo dealers.

Glass Color Filter, Taylor-Hobson Cooke, for 1 in. F 3.5 lens, \$2.50
Glass Color Filter, for Taylor-Hobson Cooke 25 mm. F 1.8 lens, also used for 1 inch lens in micrometer focusing mount, \$4.50
Glass Color Filter, for Taylor-Hobson Cooke, 3 3/4-inch F 3.3 lens, \$5.00
Glass Color Filter, for Taylor-Hobson Cooke, 6-inch F 4.5 lens, \$5.00

Mark coupon for descriptive circular.

The New **Filmo** "Heartform" Tripod Five sections—extra length and strength

BELL & HOWELL are exclusive distributors of the excellent new Heartform Tripod. This tripod takes its name from the shape of leg cross-section a hollow steel shaping particularly conducive to lightness and strength. The Heartform Tripod is of unusual length (56 inches) when extended to the limit of its 5 sections. Holds firmly at any height down to its folded minimum of 15 1/2 inches. The maximum diameter when folded is only 1 1/2 inches. This compactness, with light weight (only 24 1/2 ounces) makes the Heartform a very desirable tripod for all-around use. The price is \$6.00. Mark coupon for further information.



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Harry Cooper

— who recently demonstrated how well he knows Golf, teaches you in Filmo Library lessons

HARRY COOPER, the Los Angeles professional referred to by sport writers as the "dark horse" in the National Open Golf Championship tournament June 17th, in which Bobby Jones was eliminated, merited the title by tying with Tommy Armour for first place. Winner of the \$10,000 Los Angeles tourney in 1926, Cooper knows golf. He shows you how to play it in individual 100-foot reels on each of 13 clubs, released exclusively through Filmo Library. Let Harry Cooper teach you, in your own home. The series is as follows:

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E-2—Lesson on Brassie	E-6—Lesson on Mid. Mashie	E-10—Lesson on Mashie Niblick
E-3—Lesson on Spoon	E-7—Lesson on Mashie Iron	E-11—Lesson on Niblick
E-4—Lesson on Driving Iron	E-8—Lesson on Mashie	E-12—Lesson on Putting Cleek
		E-13—Lesson on Putter

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Joe Novak's "1-2-3" Golf Lessons Especially valuable to beginners

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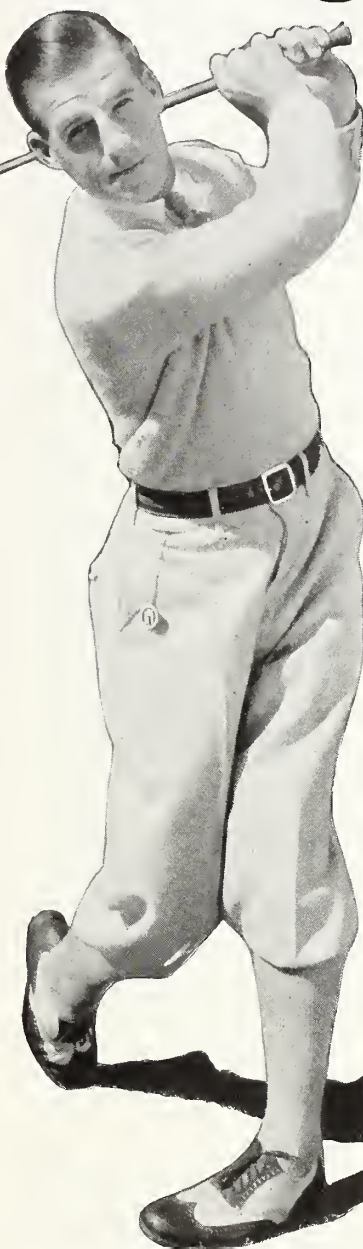
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Pillsbury "Flower Dramatics"

THESE films, made by the noted botanist A. C. Pillsbury exclusively for Filmo Library, are among the most strange and beautiful ever photographed. The intimate life and growth of the Poppy, Wild Parsnip, Azalea, Prickly Phlox, Crimson Monkey Flower and 21 others are shown in the eight 100-foot 16 mm. reels now available at \$12.50 each. Mark coupon for complete description.

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AMATEUR MOVIE MAKERS is growing in popularity. Our readers increase from month to month. For the benefit of our readers' friends whose predatory designs on the family library copy must be discreetly curbed, we list, here, the photographic dealers of the country, in whose excellently equipped salesrooms our magazine is offered to the public. And we recommend that you not only go to buy AMATEUR MOVIE MAKERS at these friendly haunts of motion picture makers, but that you also let these dealers help you to increase the pleasure you get from our mutual sport.

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"THERE'S box-office in them hist'ries" has been turned from a prophetic hazard into a reality by the Jean A. Le Roy film "When Old New York Was Younger" which was shown during July at the Hippodrome in New York City.

This film, which can be variously described as a study in comparative history, an ethnological document in action, a record of American architectural kaleidoscopes and a commentary, at once cynical and sentimental, on the speed with which the world moves has been placed on a vaudeville circuit for partial national distribution.

"When Old New York Was Younger" is discussed in this month's *Amateur Movie Makers* not because of its technical suggestions to amateurs but because it is probably the first definite effort to make use of the motion picture as a medium of carefully planned and soundly executed historical comparison. It is short and occupies only twelve minutes of the vaudeville bill on which it appears. A series of New York scenes recorded with the motion picture camera in the years from 1896 to 1898 are paralleled with equivalent scenes taken from identically the same places in 1927. In one instance the return of Spanish American War soldiers in 1898 is shown and we see them marching through New York streets in the snow. This is contrasted with a similar march of World War veterans in 1918.

The street corner scenes are striking records of the rapid change in the locale and the social manners of modern American life in the short space of thirty-one years. Of these, the emergence of the New York Public Library from the basin of the old Croton Reservoir, is the most dramatic.

Of technical interest are the following facts. The thirty-year old prints show some grain. Raw film has been greatly improved since the pioneer days. The light in the modern films is vastly better. Otherwise there is surprisingly little difference. No closeups are shown and that contrast is not patent. The old films were taken at a 44 revolution speed, while the modern ones were filmed at about 16. The same camera man filmed both the old and the modern scenes. A French camera was used for both. The action of both cameras was a snail and claw. The later camera was equipped with more mechanical aids but varied little in principle from the earlier one. The lenses were practically identical.

The Le Roy film is intelligently conceived. Practically all of the early films were of very short length because the motion picture, thirty years ago, was used only for brief entertainment. So, the modern shots are of equivalent length. No effort has been made to produce any artificial contrast. A fine historical fidelity informs Mr. Le Roy's work. The dramatic effect is produced by the stark record and not by hokum of any kind.

The Le Roy film has been enthusiastically received by audiences. One could hear a continual flow of excited comment while the scenes were shown. Vaudeville audiences are what producers often term "hard-boiled." Their reaction to this film indicates that the much-discussed educational use of motion pictures can satisfy box-office demands if they are produced honestly and simply.

Jean A. Le Roy, the producer, is a pioneer in cinematography. His early activities as inventor, producer and exhibitor rank him among the great names in the history of the world's most rapidly developed recreational medium. His return to the producing field leads us to hope that his amazing library of historical films will be made further available to the country and that "When Old New York Was Younger" is the prelude to other film studies of comparative historical and ethnological periods.

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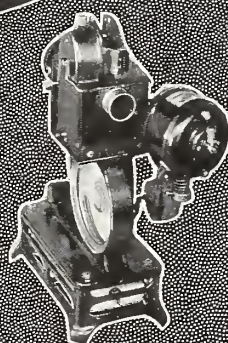
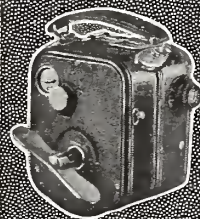
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THE MOVIE AS TENNIS MENTOR

(Continued from page 12)

service, or stroke. This is accomplished by having the racquet, in the course of its swing, leave behind it a sharply dotted line. At the end of such a stroke, the progress of the racquet is shown as long as the entire picture remains on the screen.

It is remarkable, in viewing these pictures, to note the widely varying twists, sweeps and finishes of the strokes as played by the different tennis experts filmed. The suspended action portion of the film work brings to a halt upon the screen the player in various positions of action. It is possible to do this in the laboratory by taking the cut desired and repeating it fifteen or more times. This gives time for the student to see the advantages of certain positions of the hand, or of the feet, or methods of holding the body while receiving or returning the ball into play.

While neither suspended action nor line analysis had ever been shown before in connection with tennis movies, it has been in use for over a year in various lines of scientific study and practice, particularly in medicine and surgery. In these fields it may easily be seen to what good use they can be put. For the beginner in the game of tennis, however, they are an invaluable aid in learning correctly the fundamentals of the sport. As is the case in the majority of the lines of athletic endeavor, the game begins, to paraphrase an old expression, at home, usually under the doubtful tutelage of the sand lot, or the older brother. This often explains the dub in sport activities. Now, however, with line analysis and the suspended animation features added to pictures, the serious pupil can see the correct way of doing things, and correct his errors.

The Lawn Tennis Association is convinced that the films, although the cost was large, represent one of the best investments ever made by the Association. Already from all parts of the country, testimonials are being received at its executive offices from colleges, whose grateful coaches are singing the praises of the films for having ironed out the mistakes of their team players. From other colleges come letters stating that not merely have the members of the team profited by the viewing of the films, but that they have stimulated interest in the sport, and inquiries have been made by the non-playing students as to the correct way of laying

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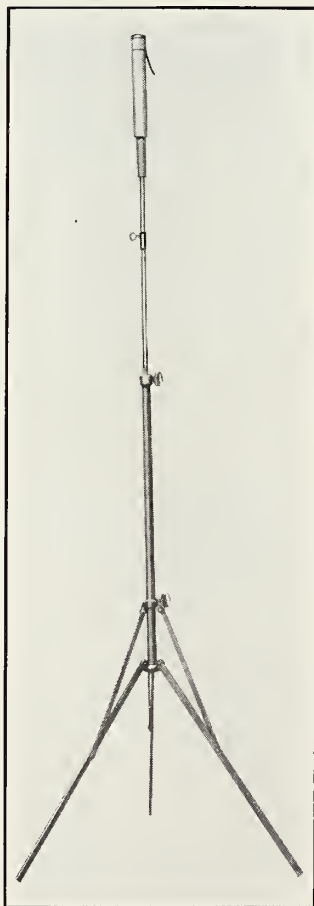
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out courts, the price of racquets, and other healthy signs that the game is rapidly gaining new adherents each time the films are shown.

The Association rents these films to various organizations. A deposit fee of forty dollars is required, and exhibitions are listed upon the dates requested. The films are then shipped by express in fireproof cans and when they are returned to their executive offices, a rebate of fifteen dollars is allowed, bringing the cost to twenty-five dollars for the exhibitions.

Thus the new national game is gaining ground all over the country through movies. Mr. Pate believes that the game is only in its infancy, and that the future will produce men, and in view of the progress of women in this sport it might be safe to include them also, who will be able to give Bill Tilden a handicap and beat him in straight sets. Such a statement as this most certainly implies implicit confidence in these new developments. It is but another instance of what the camera can do in a strange field. The amateur can now take his own sport pictures, and accomplish enviable results in any sport line. Mr. Pate contends, and viewing the work of the amateur photographer in other fields of endeavor, this statement holds an undeniable element of truth.

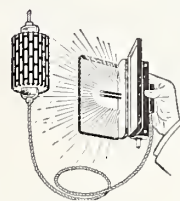
BLIND SHOTS AT WILD LIFE

(Continued from page 14)

spend several days in this blind if necessary; it didn't make the picture any better, but it made the taking of them a lot easier and we got more pictures. In this blind there are openings at several heights on all sides, each fitted with a sliding door and there are shelves that can be slid in quickly at just the right distance below each opening to support the camera in position. A heavy tripod top is used to hold the camera upright in such a way that it may be moved quickly from one opening or side to another. Thus the hands are left free to open or close the sliding doors or make adjustments on the camera. Cross lights must always be avoided so all openings are kept closed except the one or two in use, and these must never be opposite each other.

As a rule the amateur will not want or require such an elaborate blind. A portable tent is often used and the color seems to make no difference. One friend uses a folding cot bed (the height of luxury) with

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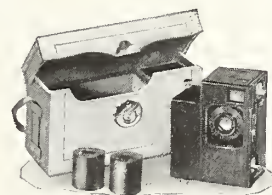
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a canvas canopy over it, but this is not well suited for use with cameras which must be held on a level with the eye. Frequently good pictures can be secured from the comfort of an automobile or a canoe, and for many subjects no blind at all is needed. The writer enjoys roaming about looking for locations where game is likely to come. Like most amateurs he is out for pleasure and wants to travel light, but he also wants pictures and wants them rock steady. As a rule he carries a tripod, but this also makes a blind when his coat is thrown around it and fastened with one button at the top. Then a piece of canvas with a slit in the center for the lens is hung between two trees or bushes. The lower ends are pinned to the coat to prevent flapping in the wind and the blind is ready.

There are opportunities for nature photography on all sides, some easy, others more difficult. There is a fascination about it all, opening new fields to the amateur which any may find if time is taken for it.

To watch a wild bird or animal, unaware of your presence, at close range is an experience that you will long remember. To photograph it in motion is an experience that you can never forget. The film and your friends won't let you.

SIDELIGHTS ON SPORT-LIGHTS

(Continued from page 21)

his friends. He sees active years ahead.

Mr. Rice says frankly that the amateur movie maker can learn much from the professional about scenario construction and filming technique. If the amateur cinematographer wishes to perfect his sport filming as he wishes to perfect his golf, Mr. Rice advises him to give great care to the selection of his action, with especial alertness for quick motion and continuity. For the present he withholds full approval of the amateur's film products as the best medium for self instruction in sports; he senses, however, the amazing growth of amateur movie making and he thinks that "we may all get so well acquainted with our fumbles that we'll all be champions before long." This is a genial, if somewhat Delphic statement.

Mr. Rice ended our discussion by reverting to the broader issues. "Sport filming," he concluded, "offers the best beginning for the amateur motion picture maker because it has naturally the elements that photoplays have to get artificially. It has

action, outdoor lighting, climax and dramatic value.

"Sport films are sound instruction. I should like to see every public school in this country equipped with its own amateur motion picture apparatus so that its athletes might have visual training.

"I suppose, though," was his last word, "that amateur movies, like everything else, could not exist without the exceedingly valuable quality of human vanity."

FLOWER FILMING

By Arthur C. Pillsbury

(Continued from page 23)

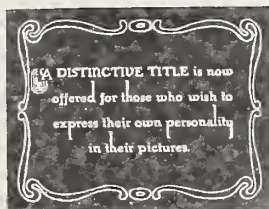
able location to attract their insect mates, that might be flying about them.

A picture of a flower, no matter how beautiful, nor how well it is colored, does not tell its life story. It requires the "Lapse Time" motion pictures to do this, and to get enough film for an hour and twenty minutes' lecture, a single camera would have to run day and night, for two years. While I am writing this two of my cameras are running now, and a third one is looking into the eye of a tandem microscope, registering the germination of the pollen of one of the flowers. Tomorrow still another will, with the aid of other microscopes, show the circulation in one of the tiny hairs on the stem of the same flower. Before I am through with that flower many of its now unknown life processes will be pictured in a way which, described with the pen, would take hours to read, yet you will be able to see it all in possibly two or two and a half minutes, far better than the pen could describe.

When I first started this work, I had one camera and made all of the additional equipment. I found a very heavy bridge iron capital "H" shape for the camera to slide on, using a home-made carriage. I hung it on an axle in the middle and with a long screw at one end the camera could be raised and lowered, and slid back and forth, and clamped in place.

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With this description, you should be able to start your own "lab." Go to it, and when you discover something new, write and let me know.



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FLOWER FILMING

By E. A. Reeve

(Continued from page 22)

the film records the fact that they open and close once each day for several days before finally dying. Some flowers open at dawn, others at noon, and still others in the evening and at night. In fact, Mr. Pillsbury needs no watch when in the woods. He can tell the time of day accurately by the flowers which are opening.

Among the amazing pictures which Mr. Pillsbury has filmed are several of bouquets of wild flowers, apparently as still as death to a human eye, but shown by Mr. Pillsbury's camera to be bowing and scraping, flirting and dancing, pushing each other aside, rising and falling, opening and closing, and in one particular case revolving like a windmill, all attempting to attract the insects that bring them pollen from other flowers and take away their own. The humble forget-me-not proved to be the most active of all wild flowers under the speed camera. It is in constant motion, dancing a wild little dance all of its own.

Mr. Pillsbury's films have been carefully planned to show the natural environments of flowers as well as the close-up speed camera pictures of the life of the plant. These natural environment pictures are very beautiful indeed, taking the film audience to the most remote and inaccessible spots in the Park, many of which are seldom visited by tourists. The films also include a number of microscopic studies which help to clarify the understanding of the growth and reproduction of plants.

Those who see these wonderful films are reminded of the astounding tricks of the Hindu Fakirs, who are reputed to cause plants to blossom and grow before the eyes of the on-lookers. Mr. Pillsbury accomplishes this by the honest method of motion picture photography.

Botanists of renown have watched these pictures and have been delighted with the revelations about plant life which they contain. They speak of the series as the first and only experiment where science has been enabled to look into the actual life of the plant and go on to state that the films prove beyond doubt that plants live and act like humans and animals.

The delight of scientists is no greater than that expressed by those untrained in botany. Unexcelled educational opportunities for children are provided in these films.



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AIR CINEMATOGRAPHY

(Continued from page 9)

mum thus reducing the camera speed necessary to stop movement, and he it is who at the crucial moment "cuts the gun" or in ordinary parlance closes the throttle so that vibration will be at the minimum when the "snap" is made. He cannot do as much in cinematography as the process covers a longer period. Thus, though he may reduce speed and thus reduce vibration, he can not "cut the gun" for long without losing too much altitude. These expedients, fortunately are seldom necessary with the small film covered in motion picture work.

The best approach in filming an aerial shot of a ground subject is the direct one—that is, one in which the object gets bigger and bigger on your film as you glide swiftly to it until just as you are about to "crash" a "zoom" carries you over the obstruction and the picture out of the frame. Such a shot is in general only possible in one of the more modern multi-motored planes or in seaplanes of the "pusher" type where the propeller is at the rear and the cockpit out in front. With the usual single motored plane of the "tractor" type where the passenger cockpit is to the rear of motor and propeller, the forward view is impossible. Your angle of view then is the angle, something less than 90 degrees, between the wing and tail. If you are after a particular subject it is obvious that the pilots' cooperation is necessary. At best your view is that of one passing rather than approaching the subject. The only way of approaching the subject in a similar manner to that of the former plan described would be a steep sideslip; an uncomfortable maneuver for the practised airman, an almost impossible position for the amateur desiring good results.

With the cooperation of the pilot assumed what must you do to get good results? First as to your exposure. It has been often stated and always erroneously that exposures must be reduced in air work due to the "greater illumination." This is absolutely false as a moment's thought will convince you. Your objective or subject, if you prefer, is on the ground and has the same illumination that it has on the ground. What you photograph "through" does not effect the situation. You will use the same exposure you would use for the same object at the same distance on the ground. As to filters, use them always for aerial work if you can, whether or not you use panchromatic film. The amber filter when used in the air has a secondary

function to its normal one of eliminating or reducing the predominating blue light. It will cut haze. If your flight is made on one of those days when ground haze is present use a 1 or 2X filter and your result will show no trace of haze, but will give as perfect a picture as could have been obtained under the best of conditions. I am a great believer in the color filter. In my still cameras it has long been my custom to use at least a Wratten K-1 gelatin filter between the elements of the lens at all times. It can do no harm with almost any subject other than increase slightly the exposure necessary and it often is the making of an otherwise dull picture. Although I have not adopted this for my cine camera, I am considering it, and doubtless will make it my practice as soon as I have made the necessary tests. With your aperture settled and the proper allowance made for the filter used, what remains in the way of adjustments? Nothing but the distance which in all cases will be infinity for air work. It might be noted here that use of any but lenses of the shorter focal lengths is impracticable at present for ground shots from airplanes, though they may be used from large dirigibles.

As to the actual filming from the air. Discard the idea of a tripod. In addition to the fact that they are hard to lash in any permanent way to the plane, it is almost impossible to keep the objective in the finder even with a "universal" or ball and socket tripod top. It is impossible with an ordinary panoramic top. The necessary movements of the plane coupled with the "bumps" encountered in flying are too rapid and sudden for one to follow or anticipate. Special mountings made on the fuselage of the plane itself are better but for the amateur with a comparatively small roll of film to shoot, the best idea is to shoot it automatically, with the instrument hand-held. For this purpose the machines, where the finder must be looked through rather than into, are best. Then the camera is braced against the forehead, the elbows spread out and braced on the plane if possible, the body is braced in the best way possible and "the fun begins." Other than the firm position such a finder and camera gives one there is another advantage which one may use after a bit of practice. While observing and framing the objective in the finder one may soon accustom oneself to watching outside objects with the other eye which aids greatly in scenic work and is particularly valuable in bringing the subject back in "frame" whenever a "bump" throws one off.



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It may be that you will have an opportunity to film other aircraft from the air. To those who live near the air centers this will be always possible. Many scenes which will work in with your home-made scenarios can be obtained in this way. The taking of aircraft from aircraft is much simpler than the filming of ground subjects from the air. In the first place a three dimensioned medium permits perfect maneuvering to place your subject where you want it in the finder. Even more important is the fact that your relative speed is reduced to zero or near that while with ground photography one has a speed of sixty miles and upward to contend with. As mentioned before, your camera should be stationary or as near stationary as possible with respect to your own aircraft. The ordinary shifting about of the aircraft subject as it strikes the "bumps" will give ample movement. If you have the opportunity to film a military air formation of the customary "V" type, try to film it from above and forward or below and forward, as this view will give the least distortion. Even a perfect formation will appear distorted or "poor" if "shot" from the wrong angle. The filming of airplanes in echelon as shown in the accompanying photo is comparatively easy. The pilot places his plane in position as a continuation of the line on the lower side and the subject frames perfectly.

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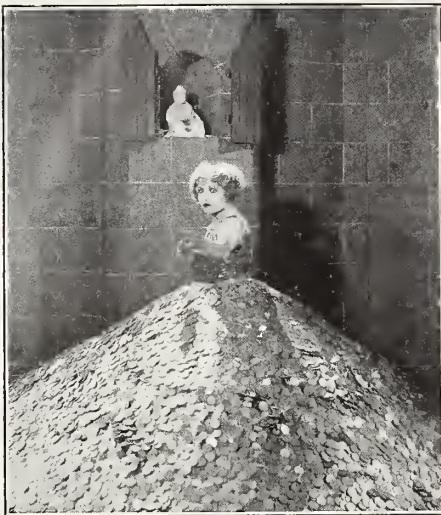
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HOLLYWOOD AT HARKNESS

(Continued from page 28)

was employed, but the Players soon found that an exaggerated amount was necessary to clearly distinguish features. As the film was taken in different segments, not in any way following the plot, one, therefore, has the amusing effect of a highly made-up actor appearing on the set to make an exit with pale and almost undistinguishable features, as shots were juxtaposed in the editing.

William M. Hinkle, who directed as well as acted, had charge of the editing, while Childs wrote the subtitles, which followed as clearly as possible the original text of Fielding. After three successive cuttings, due to the loss of several scenes from under-lighting, the continuity of the picture was not as clear in places as could be wished, and numerous sub-captions were required.

An important item of course was the expense, as far as the Purity Players were concerned. Childs estimated the entire cost as little over a thousand dollars, including the expense necessary for the costumes and settings. The services of the players, the time they expended, not inconsiderable, is of course not calculated in the estimate. Childs owns the negative of the reels, although a print has been offered to the Yale Library to be placed in the Archives.

Howard Barnes of the New York World has said, "the best cinematographic result of the whole film is achieved when Tom is being led by a band of soldiers to London's gloomy dungeon after wounding an Irish Lord in a sword duel. The whole scene is fashioned out of illusion. Hinkle placed a sentry on the top of a stone wall girding a small moat inclosing Harkness dormitory; then stationing the camera in the narrow depths of the moat itself, he screened the pacing shadow of the sentry thrown into high relief against the opposing wall—deep in the background. Tom preceded and followed by soldiers descended zig-zagging steps to the camera level, with the pacing of the sentry's shadow high above the wall and the slight moving of the soldiers on the lower level. Tom is hurled through the iron grilled door of his prison cell and the gates clang shut on him."

Professors of the English Department were unanimous in their praise of the film. William Lyon Phelps said, "It is splendid. It is one of the most helpful under-graduate efforts I have ever witnessed, and wonderfully spontaneous. "Professor R. D. French called it "one of the best things done at Yale in years."

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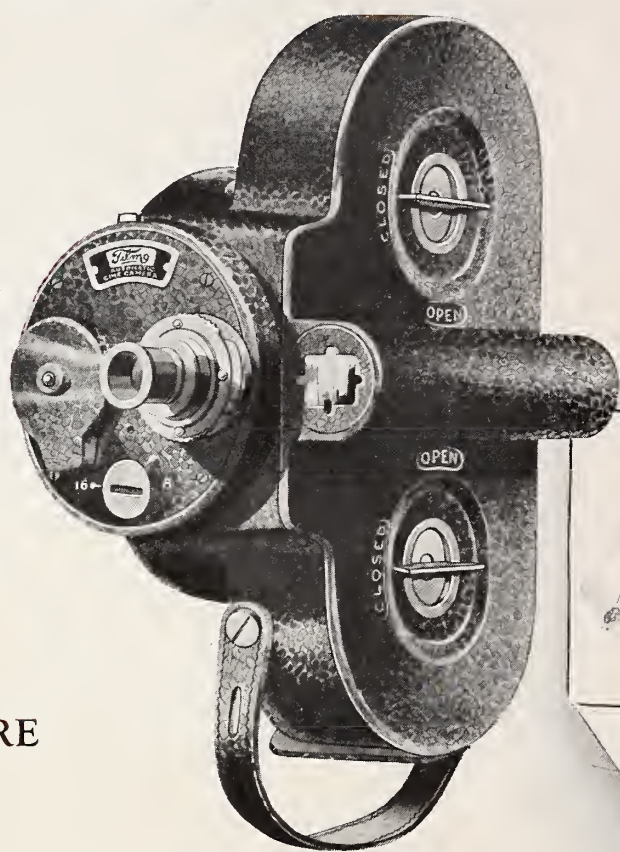
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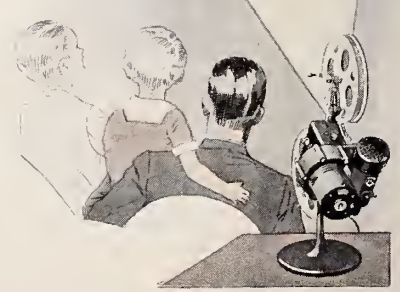


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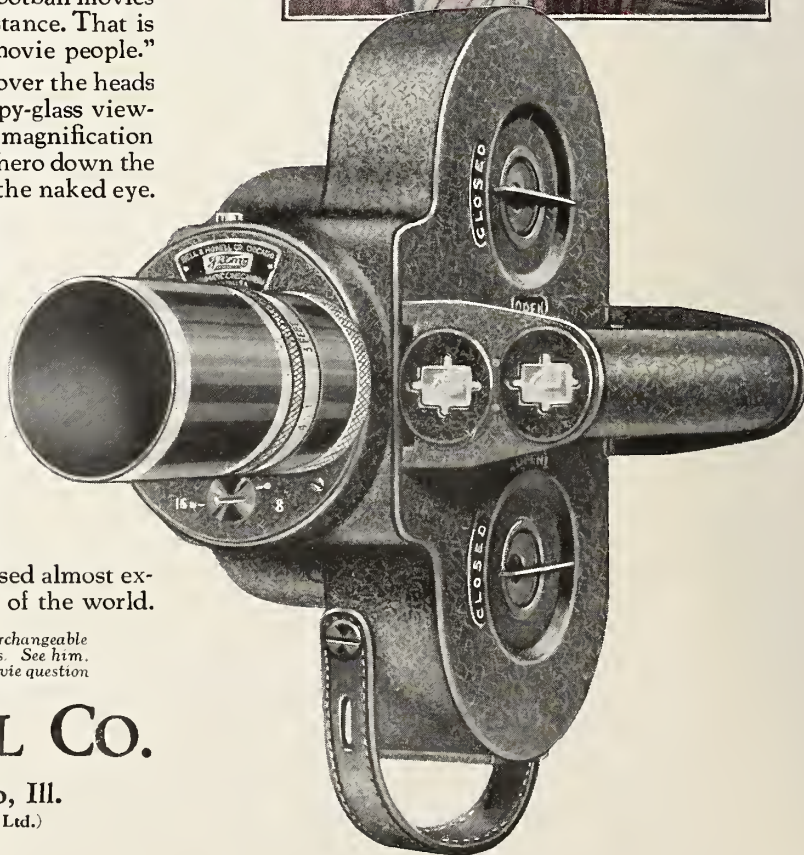
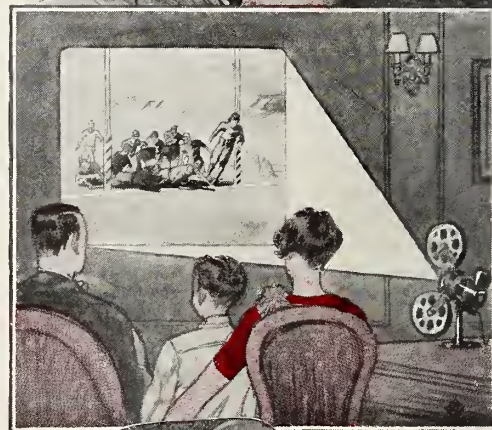
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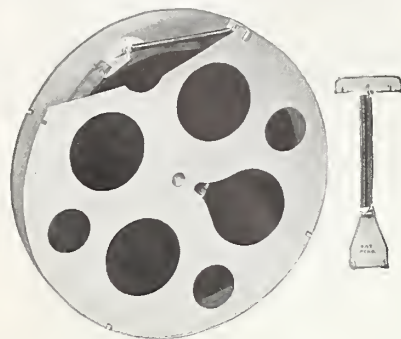
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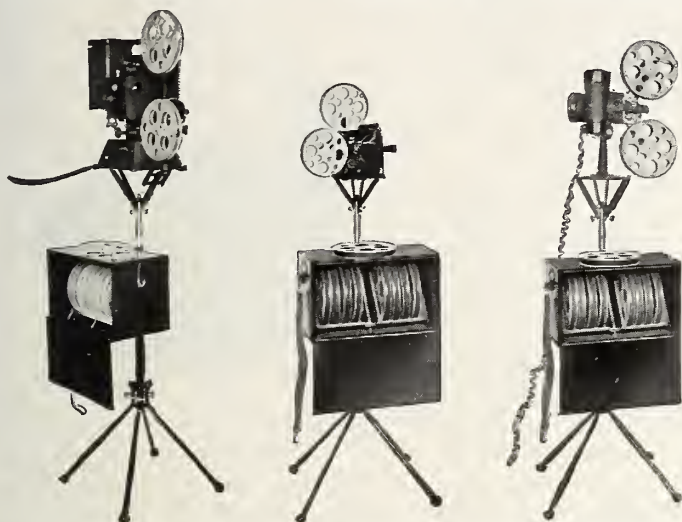
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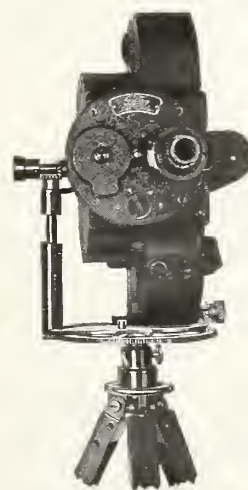
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SCENARIO CONTEST WINNER

CARL L. KAHN of Chicago, Illinois, has been adjudged winner of the scenario contest announced in July *Amateur Movie Makers*, for the best scenario based on "Nee Listener," the short story of Jane Budden. This winning scenario will be published in an early issue of *Amateur Movie Makers*. Mr. Kahn reports that he is twenty years old, a Junior at the University of Chicago, that he wears a 13¾ collar, is very fond of blue neckties and lemon in his tea. He does not state, however, if the last three items are essential to success in the writing of scenarios.

RALPH R. ENO is a pioneer in the field of commercial art title making for amateurs, an undertaking which has gradually grown into the unique profession which he terms "film doctoring," described in this issue.

DR. HERMAN GOODMAN is a member of the staffs of the New York Skin and Cancer and West Side Hospitals, a fellow of the American Medical Association, the American Electrotherapeutic Association and the New York Academy of Medicine.

HAROLD R. HOOVER is one of the pioneers of the motion picture, and is particularly interesting to amateurs as he is credited with having evolved possibly the first amateur camera and projector back in 1897.

W. T. MCCARTHY is an architect of Brooklyn, N. Y., and an enthusiastic amateur who has found as much pleasure in editing and titling his films as in taking and showing them.

HEBER CUSHING PETERS of New York City is a world traveler whose invariable companion is a cine camera. He shares his experience and his knowledge with other amateur movie makers in "Cameras Afloat."

RAYMOND W. STEPHENS is an attorney of Los Angeles, California, who couples his interest in cinematography with unflagging efforts on behalf of the Amateur Cinema League.

CECIL A. STOKES writes authoritatively on the problem of church films, as he conducted for several years a film service bureau for New England churches.

OTHER CONTRIBUTORS previously announced in this column include: Dwight R. Furness, Walter D. Kerst and Howard E. Richardson.



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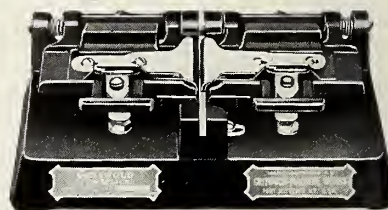
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MOVIE MAKERS

PUBLISHED BY THE AMATEUR CINEMA LEAGUE, INC.

"Heralding The Motion Picture Of Tomorrow"

Volume II

SEPTEMBER, 1927

Number 9

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EDITORIALS

WE HOPE you had a good vacation with plenty of camera and not too much citronella. Personally, we didn't have any; we mean not only citronella, but vacation. We have not been able to escape from the feeling that we should stay on the job, which we must admit is a pleasant one, of thinking up new ways of telling more people about the joys of membership in the Amateur Cinema League. We think we have got the idea across, but the prospect of brisk Autumn has lured us into a promise to add a thousand members a month by the persuasiveness of this page. We did so, trusting that our readers are not only gentle but generous. Is it too much to trust, also, that they know they double their motion picture making pleasure by League-ing along with the rest of us?

THE TITLE WAR is on vigorously. Both sides have been heard from in those illustrated pages and color sections and things that form the tail to this scintillating editorial kite which we are repeatedly assured is the really interesting part of *Amateur Movie Makers*. We are tempted to emulate Pilate with his Roman hand-bath and be snootily aloof, but the matter lends itself to quipping, so quip we must and shall. We predict, with a mixture of sadness and prophetic frenzy, that some fine night we shall see a photoplay whose working title was simply "?" and whose exploitation title will be "!". There will be no subtitles;—away with such Coolidgean antiquities (or, since we are well satisfied with the present regime, we should say early Coolidgean antiquities)—and the picture will have a sort of super-continuity. It will start in and keep right

on picturing, let the eye-strained tears fall where they may. Now and then there will be a few blank feet to give beholders a chance to wipe their amazed orbs and to catalog their sensations and recollections of the last ten minutes. It can be seen that we have a lingering fondness for titles—especially those pretty ones with our Title Series as backgrounds—but we realize that even editorial writers must be progressive.



Photograph by Walter D. Kerst
SPIRES AND SPIDER WEB

ANOTHER PROPHECY—among our ancestors were Cassandra and Isaiah. Booth Tarkington has inspired us to peep two hundred and fifty years forward. In that day the New York Herald-Worlde will say editorially, "An innovation is announced at the Synadram of the Cinema at 550th Street and Metrorox Avenue which critics herald as a revolution in the art of the photoreel. Human beings will appear on an improvised ante-screen which is said to be similar to an airplane loading platform and the film program will be stopped for

a few minutes while men and women actually speak and act. This seems to us completely lacking in what old writers called "box-office." In other words it completely lacks getaction."

IMPOSSIBLE? Then consider the implication of Russia's substitution of films for the spoken word in education. We shudder to think what our merry movies would become if they got too purposeful. A censorship on amateur filming would soon arise and nobody could spend his reels in riotous button pressing. We should have to justify all our casual footage by propagandic titles boosting the ins and knocking the outs. Our friends would come to our film evenings to view and would remain to shoot—but not, alas, with a camera.

IT SEEMS TO US that, even if safe from Soviet Subtlety, motion pictures threaten real danger for students. School marms and marsters may soon be "birching by movies," and student triflers will be kept after hours to see reels of instructive movies. Films are curling their way into education. In fact, there is a fourth R. We now have Reading, Riting, Rithmetic and Reels. But we are saved for there is a pleasant fifth—Recreation.

THIS PAGE is all at cross purposes, like the bridge in the center of it. And that suggests something. Since bridges enjoy the contemporary fame of newspaper headlines chiefly as places from which people have been dared to jump, how about issuing a dare to join the League? How many would take it? Those in the affirmative please respond by hunting for the dotted line on another of these prolix pages!



The FINE ART of TITLING

By W. T. McCarthy

Illustrated by the Author

A NEW USE FOR FRONTISPIECES

THE subject of titles has been of major interest to me ever since the purchase of my camera. something more than a year ago. As I wanted to make titles with distinct character, I began to experiment. I purchased a dozen cards known commercially as show cards.

Most of them were black but for experiment some were gray and some were mottled. I also purchased a bottle of "Speedball" white ink and some "Speedball" pens of various fineness and went to work. I experimented with different sized letters at various distances from the camera and with various sized cards.

Ornamental borders of various designs were tried, drawn mechanically, that is with a ruling pen and also free hand. The freehand ones were the most effective. But I have now graduated from the border stage to a much more attractive one.

After wasting a great deal of paper, ink, time, film and energy, and at that it was hardly wasted because the results arrived at have been splendid, I have at last reached a certain uniformity of method in making titles that takes a minimum of time with a maximum of satisfaction.

For the benefit of those who, like myself, want to do these things, I shall go into details that may seem unnecessary but that, if followed, will open up a new source of pleasure and satisfaction.

During all this experimentation, I spent so much time at it that my wife began to tell our friends that she had heard of "golf widows" but that she had become a "motion picture widow."

I use a stand with a board in a vertical position to which the camera is attached by means of a screw which is a duplicate of the thumb screw of the tripod. In other words the camera is held in a vertical position and points toward the floor instead of horizontally.

Below this is arranged a horizontal shelf underneath the camera lens, which has two strips attached, running the vertical way of the picture, each seven inches either side of the center of the lens.

SEE FIGURE 1

FOR the background of this artistic title Mr. McCarthy used the frontispiece of *February* AMATEUR MOVIE MAKERS. Building on this clever idea, also suggested by Mr. Heber Cushing Peters, AMATEUR MOVIE MAKERS will print in each issue, as a



new feature, a full page photograph especially chosen as an attractive and suitable title background. This month's frontispiece inaugurates the series. A forest study by Walter D. Kerst, it should be appropriate either for a single or repeated title background for outdoor films, with which this summer has enriched the libraries of most of our readers. Permission is hereby granted both to amateurs and to commercial title makers to reproduce the pictures in this title series.

The dimensions given in the diagrams are for the standard one inch lens in focusing mount. The distance away the lens should be from the title card, and the size of the card, depend on the type of camera used. The directions of the manufacturers will serve as guides, and personal experiment will further determine the means of securing best results. (Next month AMATEUR MOVIE MAKERS will present a data page on making titles with all types of amateur cameras, giving exact measurements and diaphragm stops to be used. In all cases, it is suggested that short test title strips be made, saving for this pur-

pose a few feet of film at the end of a roll, exposed in the usual way.)

For lights I took six inch boards and made two boxes eighteen inches by twelve inches with one side missing and had an electrician wire them for five seventy-five watt blue lamps each at a cost of four dollars for the whole outfit including ten feet of wire and plug.

SEE FIGURE 2

Then, with shellac I lined the entire interior with tinfoil rubbing it down smooth. This gave me lights with good reflectors. (This lighting equipment should be ample for a well timed film. In case your test strip shows underexposure, additional lights or reflectors can be added.) I then mounted these each side of the shelf mentioned above, taking care that the upper edges just cleared the field of the lens and I was ready for my titles.

SEE FIGURE 3

Now, most of us have had some sort of a camera before we bought the "movie" outfit and most of us have taken some special pictures of which we were very proud.

Here, then, is the opportunity to use such pictures very effectively. If you still have the negatives, have enlargements made to about six inches by eight inches or a little less. If you haven't the negatives, have photostat prints made of about that size. Any size inside the above dimensions will do.

Cut pictures out of magazines and periodicals, photographs, rotogravures from the Sunday papers, copies of drawings, all sorts of pictures of artistic value and post cards of places visited. If they are too small or too large have photostat copies made in black and white of the size mentioned above or smaller. Tell the photostat man to emphasize the blacks even at the expense of the light portions, in fact pictures with a predominance of darks are preferable.

Now take a sheet of black show card, the standard size being twenty-two inches by twenty-eight inches, and cut it through the exact middle in both directions. This will give you four pieces, eleven inches by fourteen inches each. Now measure off the ex-

act middle of these in both directions and draw a line lightly with a soft pencil dividing the card in half in each direction, then with your white ink draw a line about an inch long at each edge. This will guide you in placing the card in the proper position before the camera.

SEE FIGURE 4

The actual field covered by the lens at a distance of two feet is approximately six and one-half inches by nine inches, so I usually line off my cards in this way, very lightly and with a soft pencil, as it aids in placing the pictures on the cards.

Now, with just a touch of good library paste or of Higgins vegetable paste at each corner of your picture, mount it on the black card. In time you will accumulate a "library" of such cards with pictures of all sorts appropriate for any title.

For years I have used a four by five inch Graflex camera which was my constant companion on automobile and fishing trips. I have some very fine pictures taken in the woods. So, when I have titles to make for a fishing trip I dig through my title "library" and select a card with a suitable subject and use it in the accompanying title. It does not have to be a picture of the subject to be titled but something appropriate to it.

To go further into the matter I returned some time ago from a vacation in Bermuda. Twenty-three hundred feet of film was exposed, and for the purpose of titles I collected interesting post cards, in black and white where possible as they make the best photostat copies, but colored ones will do. I also cut various pictures from steamship and tourist company literature on Bermuda with the result that I have an extremely interesting set of titles.

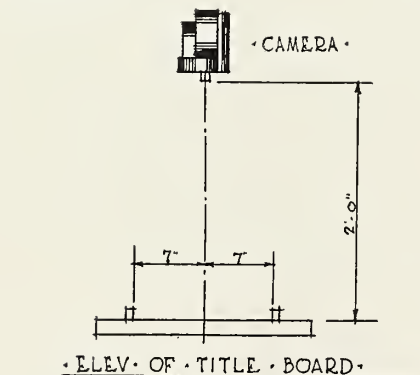
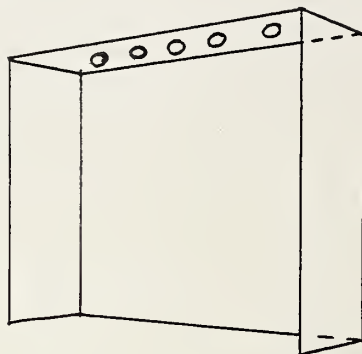


FIG. #1.

I have even cut from art magazines fine pictures of antique book covers and beautiful oriental rugs in color, pasted them on cards and used them as they were with wonderful results in titles where no picture would

really be appropriate. Heavily mottled show card surfaces are also splendid for the same purpose.

For the titles themselves I went to a commercial photographer and at five cents apiece purchased two dozen eleven by fourteen inch used negatives.



· LIGHT · BOX ·

BOX · LINED · WITH · TINFOIL · &
HAS 3 · 75 · WATT · BLUE · BULBS

· FIG. #2 ·

These were put in the laundry tub at home with half a package of washing soda and the tub filled with boiling water. After half an hour of soaking the plates were free of the emulsion.

The loose emulsion was scooped out, the glass rinsed a couple of times in fresh water, rubbed dry and polished with old newspapers and I was ready for titles. My previous experimenting had shown me that small letters three-eighths of an inch high or even less and capitals one-half inch high gave the most pleasing effect for titles in general, with a spacing of one-half inch or a little less between the lines of lettering. This of course, is varied under different conditions. A sheet of heavy paper fourteen inches wide, just the width of a glass plate, but any length vertically, was then laid off accurately, by means of a drawing pen and ink, with rows of guide lines based on these figures.

Next, two vertical ink lines were drawn defining the extreme width of field taken in by the lens to insure all the lettering being contained in the picture.

SEE FIGURE 5

The next step was to secure a small drawing board, about two feet in length. On this was laid a glass plate in the most convenient position and along the uppermost edge a wood strip (A) was made fast. Then, at

each end of the plate was fastened another strip (B) about the same thickness as the glass. The thickness of strip A is immaterial but that of B should be thin in order not to obstruct the hand when lettering. Lines (C) were drawn on the board at the center of the plate in both directions and I was ready for the finished titles.

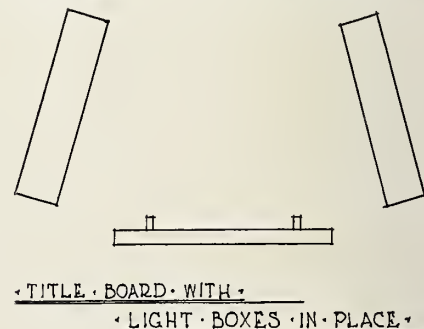
SEE FIGURE 6

Paint stores, art stores and photographic stores could not tell me what to use for lettering on glass. Then I tried the "Speedball" white ink and discovered to my surprise that it dries as quickly and flows as easily on glass as on paper and that good lettering is more easily accomplished on glass than on anything else. There are no fibres to divert the pen, and a steady hand, and of course some ability to letter, are all that is needed.

Compose your title, determine the number of lines it will take and the number of words in each line.

Start with line number one; count the letters in the line, allowing about one and one-half letters for spacing between words, and start at the vertical center line of your sheet of guide lines, always lightly with a soft pencil, and sketch in half the line. Then, if this has been done to the right of the line, go back and sketch in the balance of the line of lettering. Always work from the center line and you will find that if your letters are anywhere near uniform the line will balance. Proceed with the following lines in the same way. When the title has been sketched in complete, center the sheet between the strips on the drawing board, place a plate over it, being sure to keep it tight against the top strip and start with your pen and the white ink.

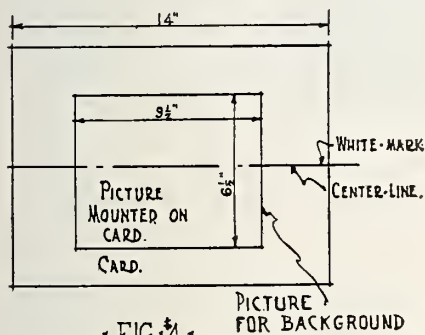
After a little practice you will be astonished how rapidly titles can be made and if your talent runs that



· FIG #3 ·

way ornate capitals can be used. Always keep in mind, however, that a reasonably heavy line gives the best results, though you can make them with a uniform line or a shaded one as may suit your purpose.

This lettering is good on a dark background but some of the pictures used for background may have large areas that are light or white. In such cases the white lettering will not stand out prominently enough and to give good results must be heavily shaded with black. "Speedball" black ink can be used for this but I would advise keeping two pens in use, one for white, and one for black. The shading must be heavy, at least twice as heavy, but need not be so precise as the lettering.



One thing of vital importance to keep in mind is to always have clean pens. If it becomes necessary to lay one down for a minute or two, clean it with a brush and water before re-suming.

When you are ready to photograph your title, place the card with the picture to be used as background between the strips on the shelf beneath the camera with the center lines "C" in line with marks "E" on shelf. Place the glass plate with the lettering, in any desired position over the card. It is now ready to be photographed.

Focus the lens and set the diaphragm. Experience is the best teacher in the matter of exposure, and the strips of test film made with various diaphragm stops and lighting will prevent much wasted effort. Set the camera at normal speed and expose for about eight seconds for the first ten words and about a half second for each additional word. This of course can be varied if you wish but is sufficiently close for the average title. It is also unwise to give any title, even of one word, less than four seconds at normal speed because the projection of it will be too abrupt.

By all means use a "vignette" attachment if possible as the effect is improved many times by its use. Of course, when this is used additional time must be given to each title and a few experimental ones will teach you the best allowance to make.

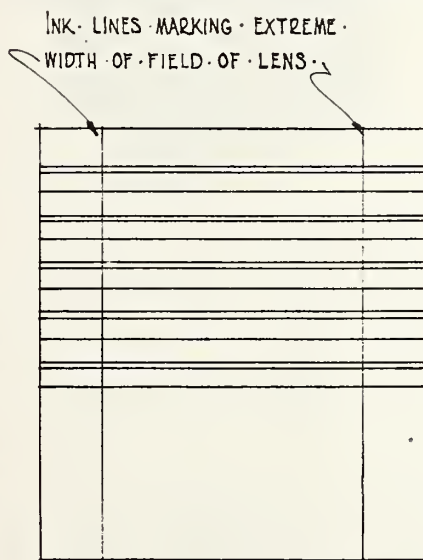
The advantage of using glass is that the lettering can be washed off

and the glass used over and over again, also the pictures used for background can be used repeatedly, which cannot be done when the lettering is done directly in the pictures.

The guide strips on the shelf which holds the titles to be photographed are placed in a vertical position for the following reason: it is often necessary to make a title containing many more lines of descriptive matter than could be included in the range of the lens or on one card, without unpleasant crowding of words and lines. Consequently, begin your title near the top of the glass and put it all on regardless of the height of field your camera will cover. Center your card background and fasten it with a thumb tack on the edge. Place your glass with the top of the title at a pleasing distance from the top of the card and start the camera. After a few seconds slowly and evenly move the glass upward until the bottom of the title is an inch or two beyond the bottom of the background.

If the camera is one with which single exposures can be made the same result can be obtained by moving the title about one-sixteenth of an inch at a time and making a single exposure each time.

Now as to the size of the glass recommended; it is much larger than the card, but this is desirable, first



SHEET OF PAPER WITH INKED GUIDE LINES FOR LETTERING. CAN BE USED REPEATEDLY AS PENCIL SKETCHED TITLES CAN BE ERASED EACH TIME.

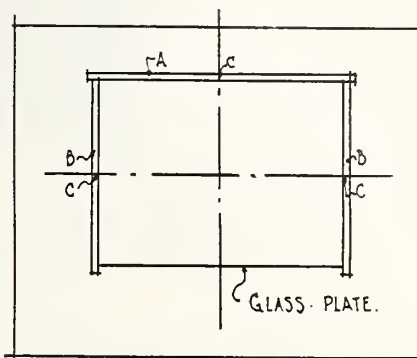
FIG. 5.

because of long titles just described, second because in handling it is impossible to avoid finger marks. These

of course always occur near the edges and the liberal margin allowed permits much less careful handling.

A photographer's plate drying rack is a good thing to use to stand the plates in, before and after lettering.

I have suggested a drawing board on which to make the titles but this is not necessary. Any old kitchen table with a wood top can be used.



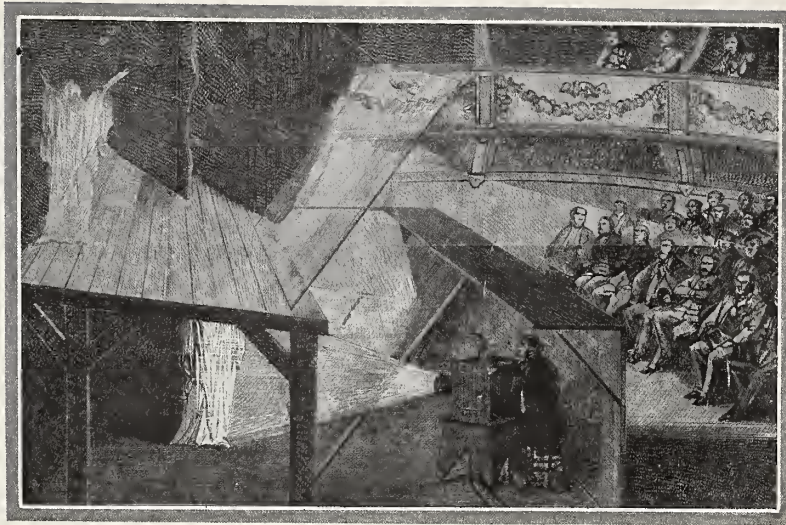
DRAWING BOARD WITH GLASS PLATE. IN PLACE UNDER WHICH SHEET OF PAPER WITH GUIDE LINES CAN BE SLIPPED.

FIG. 6.

Caution! When your stand has been made, paint every bit of it a dull black, including the shelf for titles and particularly everything above it, to avoid reflection in the glass, which will act more or less as a mirror.

NOTE: Those of our readers who are not adept at hand lettering or who do not care to take the time required for it, can also use the following simpler methods of lettering in making their titles: (1) with title boards of black velvet, grooved, into which celluloid letters are fitted, procurable at photographic dealer's stores; (2) with gummed white paper letters, which are pasted in alignment on the background of the title, and which can be obtained in various sizes at stationery stores, being cheaper than the celluloid ones, but which, unlike them, cannot be used over again; (3) with a celluloid plate into which a stencil of various sized alphabets is cut, a special pen being filled with white ink, and the letters cut in the stencil serving as guides for the pen, a device used by draftsmen in lettering blueprints, which can be purchased at draftsmen's supply stores.

PHANTOM
PRODUCED
BY SCREENS
OF MIRROR
AND GLASS



FROM A
BOOK OF
FIFTY
YEARS AGO

The PHILOSOPHY of SCREENS

THIS Unusual Discussion Of A Fundamental Of The Cinema Will Have Especial Interest To The Amateur When It Is Known It Was Penned By One Of The First Men, So Far As We Can Learn, To Design And Make A Narrow Gauge Camera, And Projector, And To Vision The Great Amateur Motion Picture Industry. This Was In 1897 When The Future Of Professional Motion Pictures Was Still Unrealized. In The Box On This Page Is A Picture Of Mr. Hoover's Pioneer Product. Soon Amateur Movie Makers Will Present The Complete Story Of This Initial Invention In A Historical Study Of Amateur Movie Making.

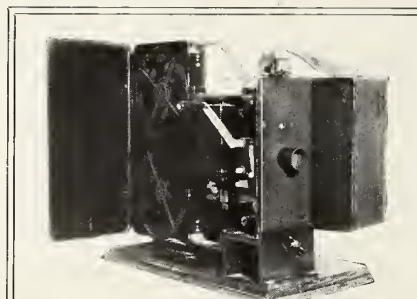
THE sense of sight is perhaps the most fruitful source of our illusions. We see greenness in the grass and other beautiful colors in flowers. Pure illusion! The colors are sensations in our minds.

There is nothing that we are more inclined to trust than the evidence of our senses and, of all our senses, there is none that inspires us with more confidence than the sense of sight. Yet no one of our senses is so fallacious and none produces in us so many illusions. We see a reflection in the looking glass; we know there is nothing behind the glass but we are likely to imagine that there is an image or a picture in the glass produced somehow or other; as a matter of fact the image is in our eyes and nowhere else.

Homogeneous white light, by far the most readily distinguished by both man and the lower animals, is often called cold light. It lies between the slower heat rays and the

By Harold R. Hoover

rapid chemical rays that are also known as radio rays. Ever since the advent of the magic lantern and its modern descendant, the motion picture projector, white light has been



THE CINE CAMERA IN 1897

Was this the first Amateur Camera and Projector?

AMATEUR MOVIE MAKERS
Is Preparing An Article
For Publication In An Early
Issue On The History Of
Amateur Cinema Equip-
ment.

*It is a fascinating story
WATCH FOR IT!*

the master ray for picture projection. But human eyes readily distinguish four colors, while experiments with animals have shown that the dog sees two colors and the cat only black and white.

The master ray, white light, can readily become monotonous for viewers of projected pictures. Our sensation of vision becomes acute in varying degrees of lights and shades, in

violent contrasts and in mid-day sun and it seeks the cool and comforting relief of color change to offset fatigue and eye strain. Soft diffusion gives rest to our nerves and indicates that color ray vibrations actually serve as sedatives to our present day optic senses. Projected pictures, being concentrates, they are unequal in quality and dimension with Nature's perspective so they cause a sort of numb tenseness by assailing us with unvarying and monotonous waves, which beat a tiresome reiteration of tone. This causes a sort of sleep toxin to be created within us.

We know that our sense of sight is subject to illusions. From a practical standpoint we should not object to these illusions, but should make use of them to counteract the toxic quality of sight sensations that are free from illusions. We should welcome the use of screen mediums and should try to find these screenings that will cut off, obviate, prevent or, at least, alleviate too great friction. Such screenings can give a color illusion to the white light and thus will permit a soothing refrangibility. We ought eagerly to reduce and diffuse luminous refraction in order to enhance our illusions and to let us construct and reconstruct themes in light, shade and color. Illusions, yes, but happy illusions!

These screen mediums should remove the cause and the effect of unsatisfactory mechanical performance, but they should leave the beautiful and wholesome light waves of delectable persuasion. Screens are everywhere in life. Houses are screens to the weather; clothes are screens, heat and cold are screens. Gas, water,

(Continued on page 44)



THE AUTHOR AS CAMERAMAN

CAMERAS AFLOAT

By Heber Cushing Peters

JUST Back From A Cruise Around The World On The S. S. Resolute Mr. Peters Details A Wealth Of Personal Experience For Amateurs Who Go Down To The Sea In Ships.

TO the sport loving amateur an ocean cruise has many attractions. This is particularly true of a cruise around the world. Among the amusements provided afloat are always the old standbys of shuffle board—ring toss—bull board—deck tennis—deck golf—obstacle races and swimming for those athletically inclined, and all are excellent subjects for filming. Then there are games of bridge, poker, cribbage and pinochle for the devotees of the paste boards. Among the bridge players there are the Major Leaguers who stake half cent a point up: the Junior Leaguers who stake a quarter cent a point down, and the Bush Leaguers who play twenty-five cents a corner, high score taking all. Chess, checkers and dominoes are organized for the entertainment of the intellectuals. Concerts and amateur theatricals give an outlet for the talents of many others. Fancy dress balls and dancing affairs lend their own particular lure to those fond of such amusements. When the committees for these various events are organized and functioning, life aboard ship soon becomes one hectic round of activities. Interest is excited and competition becomes keen as, in the little world made up of the ship's company, one may become famous overnight by winning some event in any of the various tournaments or doing some unusual stunt that is entertaining.

Among the organizations formed nowadays is sure to be a Camera Club. Since a strict requirement for membership is that one must own and use a camera, or at least know of some person who does, it usually includes a larger number of the passengers than any other organization aboard. When its possibilities are fully utilized the Camera Club be-

comes an important factor in life aboard ship, both from the standpoint of helping its members to do better work and of entertaining other passengers.

Of late it has been found desirable and in fact almost necessary to divide a ship's camera club into two sections—one furthering the interests of the "still" picture fans and one devoted to the needs of those addicted to motion photography. To head each division an effort is made to secure the person aboard best qualified for the position. This division of effort immediately stimulates a feeling of competition as each section wishes to excel in results produced and in the character of entertainment offered to the "public."

The "Stills" plan a picture exhibit where prints of snapshots taken en route are shown. Prizes are offered for the best results in the different classes, such as artistic merit, general interest, six months class and tyro division. The "Stills" also plan an illustrated lecture with slides made from members' negatives taken en route and give an entertainment of unusual interest since it is for the passengers, of the passengers and by

the passengers. Sometimes a few auxiliary slides are purchased locally showing typical scenes from the various countries visited and as these are usually color slides they give an added interest and charm to the program.

This puts it up to the movie addicts who must give their problem some careful thought if they hope to hold even honors with the "Stills." Sailing eastward among the stations for developing 16 mm. reels are Nice, Cairo, Bombay, Calcutta, Batavia, Singapore and Shanghai in the order named. If selections for developing are made from the exposed reels of members a good assortment of views of places visited can be secured and in this way an interesting "show" assured. This procedure is necessary as the short stops at the various ports give time for only a few reels per passenger to be developed. It is always advisable to get one or two reels developed to check the work being done. Fifty 100 foot 16 mm. reels or a proportionate quantity of 9 or 35 mm. will probably be sufficient for a good pictorial record of a world cruise. A dozen extra reels may be taken along as a measure of



NEPTUNE'S WATERY COURT
The Famous Ceremony On Crossing The Equator

safety. These reels will not spoil if kept dry. Tropical heat does not seem to affect them. Experience shows that to have 16 m.m. films packed in tin containers is probably unnecessary on a world cruise. The trunk room aboard ship has proved to be an ideal place for storage. Shots should be from 3 feet to 5 feet long. One should panorm only when necessity compels. If one must panorm move the camera very slowly and steadily. Pictures should be framed square by using some vertical line in the background. In sea pictures the horizon for a horizontal guide is recommended. One should strive for action in all exposures made. A moving auto, a walking native, or a dog hunting for fleas in front of some building being filmed adds zest to a scene that otherwise might be dull. Film, exposed only, is subject to a duty of two cents per foot when brought into the U. S. A. If it has been developed as a positive the duty is one cent per foot; if developed as a negative the duty is three cents per foot.

Of course the projector is a very important factor in the success of the movie show. There are usually one or two projectors to be found aboard among the passengers and

should there be two alike in equipment they can both be used at the same time and a reel rewound and another replaced in one projector while the other projector is in use. A geared rewind helps quick manipulation in changing films. If one has only a single projector, rewinding films during the show is not practical.

The reel just emptied should be moved to the lower spindle and the next film shown wound upon it. After the show all the films should be rewound in order exhibited starting with the last one shown and moving the empty reel to the upper spindle. Films should be spliced into 400 foot lengths even if they must be separated again later. This means a supply of 400 foot reels and humidors. Trying to show 100 foot lengths in public—even with two projectors available—is a task to be avoided. This calls for a splicing outfit. On account of the damp sea air in tropical latitude it is often difficult to get a good

splice. To overcome this, just before cementing, both ends of the film to be spliced should be dried over the projector lamp and splice made quickly. A variable voltage resistance and a high power condenser are almost imperative as part of the projector equipment, since voltage aboard ship varies greatly and drops quickly at night when all the lights are on. Four 400 foot reels, giving about a one hour entertainment, are sufficient for an evening. It is better to have more than one show than to tire the audience at one sitting. They should be sent away pleading for more. Titles may be made aboard and when this is done it adds greatly to the interest. A proper screen is at present difficult to find aboard. If one expects to exhibit films he should take a screen along. A 4 x 6 picture is a good size to show. Films, taken on previous trips, which have been edited and titled always prove interesting. They should be taken along.

Deck sports on account of their lively action give one the opportunity to get interesting views and at the same time one may introduce shipmates or relatives, either as contestants or as part of the gallery, in a way not detracting from the general interest.

Neptune Day—the day the ship first crosses the equator—is a big time for the movie addicts. Triton comes aboard the night before followed by two or three of his retainers. He seeks the Captain in the dining saloon bringing him a message from Father Neptune. After delivering his message and drinking a toast with the Captain, Triton calls for a list of the "greenhorns" who

(Continued on page 47)



SAIL AHoy!



A DRYDOCK COMPOSITION
Even A Propeller Has Cinematic Charm

SAVING LIVES *With* CELLULOID

Amateur Films As Aids In Medicine

By Herman Goodman, B.S.M.D.

DEVELOPMENT of amateur motion picture apparatus has proven of tremendous value in the advancement of medicine and surgery, and in this statement it is the word amateur which I wish to emphasize. The making of medical or surgical films of value requires accurate knowledge of the technique of these great professions, and knowledge as well of motion picture making. The latter fortunately can be rapidly acquired, whereas a lifetime of study and practice is essential to skill in the former. Therefore, it is the physician and surgeon who must become motion picture operator, for it is impractical to expect cameramen to become skilled doctors. And, no matter how adept he may become in motion picture technique, the physician or surgeon remains, in the finest sense of the word, an amateur movie maker.

Thus the possibilities of the motion picture in the medical field have been infinitely multiplied by widespread use of amateur apparatus far beyond the tentative experiments first made possible by the professional motion picture. The field of such operations has been extended from a few expensively equipped laboratories to include any doctor's office, any clinic or any hospital. The compactness, portability and ease of operation of amateur equipment have further stimulated the medical movie maker, and the moderate cost of amateur apparatus and film has surmounted the obstacle of expense. The sum total of these developments undoubtedly means that in future medicine and surgery will progress hand in hand with amateur cinematography.

My personal interest in the possibilities of motion pictures in medicine and surgery began

TO Those Who Have Considered The Amateur Motion Picture A Sport Only, Its Evaluation As An Important Contribution To Science Should Give A Greater Pride Of Possession To The Amateur Camera Owner And A New Realization Of The Worth And Dignity Possible To This Ultra-Modern Vocation.



Dr. Goodman

during the War, as an officer of the Medical Corps of the United States Army. It was then my duty to help direct, along medical lines, the destiny of a military and civilian population of some million persons. In this tremendous task motion pictures were soon demonstrated to be inval-

THE CINE CAMERA HAS
WON AN HONORED PLACE
IN THE OPERATING ROOM



uable in teaching the prevention of disease, the highest aim for the true physician. And varied indeed were the experiences with motion pictures in this war time arena. As we were operating in outlying districts of our great nation, Porto Rico, Panama, Haiti, and the Virgin Islands, where the greater part of our fellow citizens were Spanish speaking, our films had to be bilingual with titles in both English and Spanish. Cutting, editing, titling and projecting of films were all part of the day's task.

Strange indeed were the conditions under which we frequently worked. I have set up a projection machine on a decaying wharf and taken the "juice" from a submarine. I have thrown movies across two destroyers lashed together on the high seas, the projector on one boat and the screen on the other. Churches, open air drill grounds, hastily constructed "Y" huts, have been the theatres for our films. And what a sight it was to have a war strength regiment for an audience!

As for results of this film education, they were beyond expectation. The message of films, combined with lectures appropriate to them, is well nigh invincible. My respects then to moving pictures as preventatives of disease. They deserve a wider use.

Some feature of health preservation should be a part of every movie program. This type of film should be in the library of each of the amateur film distributing organizations, so that families could have the opportunity of studying and discussing these important aspects of modern life, as graphically set forth in pictures.

The amateur medical movie makers will have an ever increasing part in the study of medicine

(Continued on page 38)

The NEW TEXT BOOKS of SPORT

By Dwight R. Furness

THE champion of today must guard his laurels carefully. In days past, the king of horse shoe throwers strutted before the group around the country store. To-day, thanks to the radio, picture papers, and movies, in addition to meeting all comers with horse shoes, he must have a voice that is captivating to the radio audience, a pleasing personality when interviewed, and his form while pitching the shoes must stand the critical analysis of super-speed slow motion pictures.

While motion pictures may be severe critics of professional athletes and sports champions, they are helping amateurs to improve their game by providing film text-books of sport and by allowing them to see themselves as the camera sees them.

A number of universities have found motion pictures an aid in pointing out to members of the football teams their individual weaknesses as well as where their team strategy failed during the games. While at Northwestern University, Coach Glenn Thistlethwaite, now coach at Wisconsin University, had motion pictures taken of several games. These films were later shown to the team so that the errors might



Photograph by Underwood & Underwood
A FOOTBALL PROFESSOR
Red Grange, Through The Amateur Movie
Camera, Is Helping Train Football Stars.

be seen by the squad and so avoided in future contests. The motion pictures recorded in a relentless way both good plays and bad, and illustrated clearly how gains and losses occurred. As might be expected, it was found that the showing of the films sufficed to point out to the players their individual errors so that little oral instruction was needed.

REELING A PERSONAL PAGE
FOR THE FILM BOOK OF GOLF
Joe Novak As Cameraman
For C. A. Ziebarth

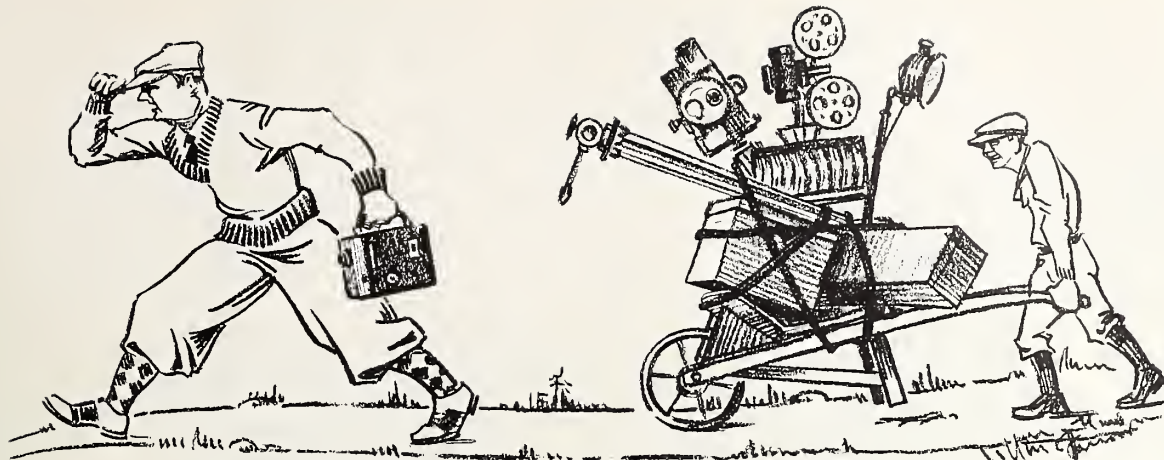
Where films to show the progress of a football game are taken, double speed, or 32 pictures a second, will give better pictures. When taken from the top of the bleachers with a long focus lens the best viewpoint is secured. Should, however, the playing of individual members be wanted for critical study of kicking, tackling, or blocking, pictures should be taken still faster and at close range, so that individual plays can be analyzed in slow motion.

"Tug" Wilson, Director of Athletics at Northwestern University, believes that motion pictures will be important text-books in classes for training of coaches. The University is contemplating establishing courses for the training of athletic directors and for use in this connection Mr. Wilson believes that films will aid in demonstrating to students the best ways of starting in races, help to illustrate the best form in pole vaulting, and in fact disclose to the eye through the slow motion movies the secrets of success in athletics.

While motion pictures have a definite value for instruction purposes and provide a way in which the form of champions may be studied, they

(Continued on page 45)





AND NOW COMES THE FILM CADDY — THE LATEST AMATEUR WRINKLE

MOVIES *and* MILLIONS

By Ralph R. Eno

A "FILM DOCTOR," Representing That Newest Of All Professions, Which Has Been An Outgrowth Of Amateur Movie Making, Tells The Reasons Why Men And Women Of Great Wealth Find Personal Movie Making Interesting.

PERSONAL movie making, more than any other recreation except golfing, appeals to American men and women who are conspicuous either for individual accomplishment, community standing, wealth or social position. However we may analyze the pleasure to be had from this new sport, and however simple or inexplicable the reasons may be why anyone should want to push buttons or turn cranks on motion picture cameras, we are faced with the fact that Americans whom we call leaders find a distinct satisfaction in doing these very things.

This fact became evident to me very soon after I took up that varying and surprising occupation that my friends refer to as "film doctoring." My clients—or my patients, if you will—continually amazed me by casually turning up in "Who's Who" after their modesty and simplicity had led me to consider them as merely average, well-bred people. Then men, with names so well known that their social or financial fame could not take one unawares, began to come to me. Now I believe that no name, however resplendent, would cause the leaves of my ledger to flutter.

Someone said to me the other day, "Why do all these millionaires go in for movies and what kind of fellows are they to deal with?" The last part of the question was easy to answer. I told him

that the average American man or woman of large wealth was more simple and more genuinely courteous in dealing with me—and, I am sure, with anyone else—than many of our fellow-citizens with less ample incomes. This is a truism among well-informed people. As I discussed the first part of his inquiry it occurred to me that fellow-members of the Amateur Cinema League who, like myself, are in modest financial circumstances might be equally curious with my friend to know something of those many members of our League who possess great wealth. To enjoy a recreation that is enjoyed by so many

wealthy people gives one a curiosity about the manner in which they engage in it.

Faddists and followers of the newest thing are to be found in great numbers in this and in every country. So, I have found them among wealthy amateur cinematographers. These "shoot" without much thought or care. They look to their new recreation to accomplish for them the impossible; they expect it to give them a new "kick" and that "kick" without effort on their part. They bring nothing to it and they soon tire of it. They manifest this boredom with their movie cameras particularly if they meet friends who are more engrossed in amateur cinematic experiment. They find it inexplicable that anyone should take picture making seriously and are irked that their friends devote so much time to it. They frankly express the hope that their picture making companions will soon drop the hobby and get back to normal. One of these chaps said, recently in my hearing, "It's all perfectly silly and I don't know why anyone does it." He won't very long.

I suspect that a large proportion of the adventure seekers and thrill hunters of the world are to be found among the conspicuously wealthy. This may sound like the preliminary to editorial moralizing for yellow journalism, yet I believe it to be a

(Continued on page 43)



TINTING DATA

By Walter D. Kerst

TINTING 16 mm. cine film may be done satisfactorily by the amateur with interesting and permanent results. The prerequisites are two or more 11"x14" (or larger) steel enamel trays, a sink with running water, the various dyes and a wooden rack or frame on which to wind the film.

The wooden rack to hold the film during tinting may be made from dowel sticks. To build this two sticks about a half inch in diameter are notched in the center so as to fit snugly together, and are made in the form of a cross so as to just fit into the size tray used for the tinting bath. At intervals of one inch bore holes through each crosspiece. The size of the rack and trays will, of course, be governed by the available space the worker has at his disposal. The larger the containers, the more film that can be tinted in one operation. Then cut a dowel stick about a quarter of an inch in diameter into small pegs one inch long, and fasten these into the holes in the two crosspieces. A good idea for the center peg is to use an old roll film spool, with the metal ends removed. This has a slit in the middle into which one end of the film can be inserted and then wound around each peg from the center outwards, until the last peg is reached, where the end of the film is fastened.

The wooden rack is used to hold the film so that the gelatine or emulsion side will not come in contact with anything during the process. Wind the film on the rack *emulsion or dull side out*. This is most important, since any contact with the emulsion during coloring will leave it in its original black and white condition, which will ruin projection.

In tinting, the dye colors the entire gelatine surface of the film, while in toning, only the shadows and half-tones are colored, leaving the highlights clear or uncolored.

Now in tray number 1 is the dye solution to be used, and in tray number 2, plain water. Make up enough

solution so that the tray will be filled to the brim.

The film, after being wound on the frame, is placed in a tray of running water for a few minutes, until the emulsion has been thoroughly softened. It is then placed in the dye bath for a few minutes, (see formula table) the time depending on the dye used and the depth of color desired. Longer immersion means deeper tones. Screen results, except in unusual cases, seem to be best when the film is just perceptibly colored. This is also desirable because the deeper the color, the more light lost in projection.

After removal from the bath, the film, still on its rack, is dipped three or four times in fresh water, just enough to rinse it thoroughly, and then hung up to dry. Long immersion in running water means removal of much of the dye.

A word of caution! Do not let any metal whatever come in contact with the solution or the film during tinting or toning. It is safest to make the rack entirely of wood. If tacks of metal are used, the rack should be given a generous coat of good chemical-proof paint, obtained in any photographic supply house. The metal in the solution causes precipitation at the point of contact and results in badly splotted film. The solution may be bottled and put away for future use, and may be used over and over again until the color begins to lose its quality.

Always, before coloring your good section of film, take a short strip of test film (bits of film cut out during editing and not to be used) of the same approximate density and contrast as the film to be colored, and use that to test your solutions. It is even wise to go a step further, using a test strip about two feet long, coloring it, splicing it into any reel you

have on hand and seeing how the tint projects. The proof of a good tint or tone is found only on the screen.

If the original is of unusual value, have a duplicate made before tinting. It is the safest way. Even though a wrongly colored film may be salvaged, it will never be as good as when in its original state.

Time and temperature of dyeing are chosen to suit individual requirements:

Use only pure dyes—those recommended in formulæ are dyes of pure color.

To dissolve: take small volume of hot water and dissolve dye; filter through fine muslin, dilute the solution in your tray to the required volume, at about 65 degrees F.

Tinting reduces contrast; therefore, choose wherever possible a contrasty film. 70 degrees F. is about as high a temperature as should be used. To duplicate an exact tint, dye by time, not by inspection. Should film be accidentally over-dyed, some of it may be removed by washing film in water. Two gallons of dye bath will tint approximately 800 feet of film. Intermediate tints may be obtained by dyeing first in one color and then re-dyeing in another. Be sure there are no air bubbles on film during dyeing or white spots will result.

Dyes are of two kinds—acid and basic. When dyes of each of these types are mixed they are precipitated. Therefore, where several dyes are to be mixed together, it is important that they all be of one class. There are more acid dyes available than basic dyes, and, as they work better in tinting film, they should be used for best results.

Following are suggested tints appropriate for various kinds of scenes: moonlight and snow scenes, blue; fire scenes, red; interiors, violet; bright sunlight, yellow; beaches and desert scenes, with great contrasts of sunlight and shadows, amber; sea scenes, blue or green; woodland, green.

DYE TINTING FORMULAE

Tint No.	Dye	Avoirdupois	Time of Tinting	Tint No.	Dye	Avoirdupois	Time of Tinting
1.	Cine Red (Amaranth).....	1 oz.—122.5 grs.		6.	Cine Yellow (Quinolin Yellow)...	227.5 grs.	
	Water	2 gals.	3 min.		Acetic acid (glacial)	57 drops. (drops)	
2.	Cine Scarlet (Crocein Scarlet).....	227.5 grs.			Water	2 gals.	1 min.
	Water	2 gals.	3 min.	7.	Cine Light Green (Naphthol green)...	1 oz.—17.5 grs.	
3.	Cine Orange Red (Lake Scarlet).....	227.5 grs.			Water	2 gals.	3 min.
	Water	2 gals.	3 min.	8.	Cine Green (Acid green)	1 oz.—17.5 grs.	
4.	Cine Orange (Wool Orange)	105 grs.			Water	2 gals.	3 min.
	Cine Scarlet	6 grs.		9.	Cine Blue (Direct Blue)	227.5 grs.	
	Acetic acid (glacial)	57 drops. (drops)	3 min.		Water	2 gals.	3 min.
	Water	2 gals.		10.	Cine Violet (Fast Wool Violet)...	227.5 grs.	
5.	Cine Orange	105 grs.			Water	2 gals.	3 min.
	Acetic acid (glacial)	57 drops. (drops)	1 min.				
	Water	2 gals.					

Amateur Movie Makers
COLOR SECTION FOR SEPTEMBER



Photograph by Walter D. Kerst

A Gothic Closeup

THE CAMERA REVEALS THE BEAUTY OF SELECTIVE DETAIL

FILMS *for the* CHURCH

A New Role for the Amateur

By Cecil A. Stokes



THE CHURCH—SOURCE OF
THE DRAMA—IS FINDING
MERIT IN MOTION PICTURES

THE problem of the still somewhat limited field of films appropriate to church showing, once their use has been approved, has been solved in a thoroughly practical way by the People's Church of Auburn, R. I.

It makes its own.

One of its members, Robert P. Winsor of the Winsor & Jerauld Manufacturing Company, is an amateur movie fan. Starting his experimentation with films while abroad, Mr. Winsor was prevailed upon by his pastor, the Reverend Dorrance B. Lothrop, to devote his energies, upon his return, to the production of pictures suitable for exhibition within the church. Mr. Winsor was willing. His enthusiasm soon made itself felt among the members of the Men's Club of the church, which, with

\$800.00 in its coffers, was prevailed upon to purchase the necessary equipment. Mr. Winsor then fitted up a studio and editing room in his home. The rest can easily be imagined. Attendance at the church has increased three-fold; the entire community has become interested and the cinematographic goal is being moved higher and higher with each performance.

The field for experimentation with the moving picture camera within the church community is limitless. Boys and girls, who might otherwise drift away, are ready and eager to fuss and fume with a camera. Women will always act and sew and construct back-grounds. Men will always be willing to occupy themselves with the mechanical processes. It would, therefore, perhaps be helpful for any church using or contemplating the

use of motion pictures for religious purposes, to correspond with the pastor of the Auburn People's Church for further particulars. The formation of cine clubs for the express purpose of developing religious screen material may do much to further bind parishioners to their religious duties and advisers.

Religious heads, who make use of the motion picture in their services, would do well to meet and exchange opinion. Churches that have used the motion picture camera are agreed on its usefulness and possibilities for versatile application. The Rev. W. H. Moore, formerly pastor of the Methodist Episcopal Church in Arkansas City, Kansas, has said, "The use of pictures has brought hundreds of people to our church, many of whom never before came near it. We have more children than we know what to do with, and every department of the church is more largely attended than it was before we used pictures."

A recent report in *The Ministers' Monthly* states that, "Over four thousand churches in the United States are now using motion pictures." There is food for thought in that statement. The cinematograph has become an educational force in the church of this country which has to be reckoned with. In Sunday schools and Bible classes one can hardly conceive of a better method of inculcating precious truths. There is a formative power in the cinema which neither the living voice nor the printed book or paper possesses.

One of the first churchmen to foresee the growing acceptance of the camera was Rev. Johnston Myers, for 27 years pastor of Immanuel Baptist Church, Chicago, and for 10 years a user of motion pictures in that church. He writes, "There are two methods of reaching the mind with truth: through the eye and through the ear. The church has confined itself almost wholly to the ear. With the coming of the motion picture the discovery was made that people could be taught the most important lessons through the eye. I have seen pictures bring greater spiritual blessing than the sermon. I do not see how any active church can do without them."

True, the pulpit has always approached church use of machinery with caution and armed with traditional conservatism. Since the time of the first printing press, there have been two diametrically opposed schools of religious thought on the subject of the machine, one believing that the use of contemporary mechanical improvements in the church was permissible and laudable, the other believing them a manifestation of irreligion. I have worked with both groups for a long time, and I am convinced that in a very few years the use of motion pictures within the church will be calmly accepted by all. For, like all other machines, the motion picture will become indispensable and a part of our daily routine. As the Reverend Arthur M. S. Stook of Waverly, Iowa, said recently, "Three hundred years ago the Church faced the introduction of the machine-made Bible and was almost disrupted by the innovation. Now the machine-made Bible has proven

its utility and has been accepted universally. One hundred years later the Church faced another innovation in the form of machine-made music. Today only a very few churches have resisted this aid to worship. Motion pictures are the new challenge. We are told that eighty percent of the American public reads no books after leaving school, and that this same eighty percent goes to the movies every week. The conclusion seems to be that the present generation is learning from the screen rather than from books. Is there any reason, then, why we should not equip ourselves with this mighty educational medium for our own purposes?"

Which touches on the crux of the matter, the installation of apparatus in churches. All religious persons are agreed that machinery need not



THE COUNTRY, AS WELL AS
THE CITY CHURCH HAS
ADOPTED THE FILMS

be used for unworthy purposes, but many clerics are hesitant about the delicacy of employing what may be improperly used by others for their own irreproachable purposes. Not that these same ministers, priests and rabbis are unwilling to install automatic oil burners, electric organs and

even radio micrometers at their very altars. The motion picture question is always put to me specifically with a calm disregard of its relation technically to electric lights and pipe organs. "Is it morally right," they ask, "to install motion picture machines in a building consecrated to religious worship and divine exercise?" They might just as well ask, "Is it irreligious to use an electric flash-light in the church vestry?"

But if the question of installation of equipment is ceded as merely a formal one, as is rapidly becoming the case, there then comes the problem of securing suitable film for release before a religious body. I have already suggested the possibilities of the amateur film. Also sufficient recognition has been given to the educational possibilities in motion pictures during the last ten years to create a steadily growing group of pictures entirely free from any objectionable element and perfectly motivated morally. Letters from clergymen throughout the country are filled with praise for the type of films of which "Rebecca of Sunny-Brook Farm," "The Gentleman From Indiana," "Old Lady 21," and "Seventeen" are representative. Once the projection machine is secured no pressure is exerted to influence the exhibitor in the rental of film. He has merely to go to the exchanges he desires to deal with, view several of the reels submitted to him and choose. Or he may follow some reviewing advice, such as is given in the *Educational Screen Magazine* of Chicago. It is not hard to see how, in a very short time, a growing demand for religious and educational pictures will create growing religious and educational film libraries in commercial exchanges, and how, with the churches asking for a specialized type of production, there may even rise whole studios and acting companies for the production of religious pictures.

The tremendous welcome recently accorded "The King of Kings" by both public and clergy, and its acclaim as a reverent and artistic achievement, are definite proof that films for the church are here to stay, and to grow immeasurably in importance.

GRIFFITH WAS RIGHT

The Closeup is Presented as Piece de Resistance of the Cinema

By Howard E. Richardson

THE *Closeup, Diffused Lighting And The Fade Out, All Devised By David Wark Griffith, May Once Have Been Hailed As Novelties, But They Are Now Working A Twenty-Four Hour Shift In Every Studio. The Closeup, Particularly, Is Receiving Increasing Homage Until Today The Character Of A Film Is Frequently In Direct Ratio To The Number And Quality Of Its Closeups. This Article Explains Why The Closeup Is Invaluable For The Professional And Imperative For The Amateur.*

THE secret of success in a professional movie often lies in its clever use of close-ups. The same success may crown the efforts of the amateur who has learned those simple rules which seem to govern the interest and attractiveness of the home movie. Let us consider briefly what those rules are.

First, it is necessary to make sure that the camera is held firmly. If it is not, the slightest motion, either sideways or up and down, will be amplified when the picture is projected, producing a most unpleasant effect. Thus, in order to insure steadiness and best results, the camera should be supported by a tripod or some other rigid support whenever possible. If it is held in the hand great care must be exercised in keeping it firm.

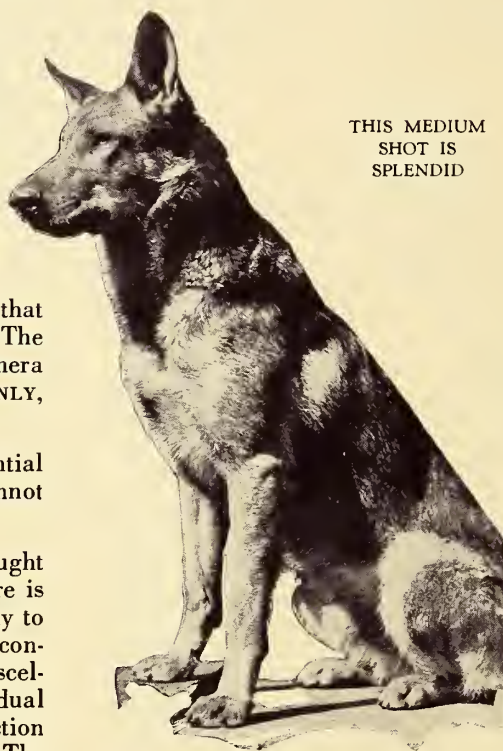
If it is necessary to panoram, that also must be done with care. The importance of moving the camera SLOWLY, DELIBERATELY and EVENLY, cannot be stressed too much.

Correct lighting is another essential factor to be considered but it cannot be more than mentioned here.

While making a movie, thought must be given to what the picture is going to look like after it is ready to project. It is essential that some continuity be followed because a miscellaneous collection of individual scenes with no apparent connection makes a most uninteresting reel. The more thought given to continuity, the better the whole picture is likely to turn out.

In order to sustain interest in your picture and convey a clear impression of the continuity it is necessary to frequently intersperse your photoplay or news-reel with intimate close-ups, those choice scenes which add so much to the attractiveness of your movies.

The close-up is to the motion picture what the portrait is to still photography. If a photographer were taking your picture, would you care to have him place you so far away from the camera that you seemed a



THIS MEDIUM
SHOT IS
SPLENDID

mere speck, lost in the background? You would not! And you should be on your guard against making such a mistake with your cine camera. It is well enough to show a short scene of something happening in the distance, but it should be followed immediately by a close-up showing some part of that action at close range. By this expedient your movie explains vividly and realistically just what is occurring.

Never annoy those who are watching your movie by making them won-

der what is going on in the picture. Make it clear by the use of the right close-ups. Should a distant view show some one playing cards, follow it up with a close-up of the player's hand with the cards he holds. Let the audience mentally lean over the shoulder of the player. It will enjoy seeing just what move he is going to make. You will be surprised to see how much it adds to the success of your attempts for perfection in cinema art.

If the camera is placed at a considerable distance from the scene to be photographed, unless it has a telephoto lens, it will show the point of interest buried in a maze of meaningless surroundings which serve only to distract attention from the action or the object which you wish to portray. On the contrary, if the camera be placed nearer, it will eliminate all this marginal mass and make your subject much larger, correspondingly more interesting, and therefore, surprisingly more attractive.

It is impossible to do justice to your subject without the frequent use of the movie close-up which lends the spice of character to the scene. And portraits relieve the mind and the eyes of the strain of watching closely for the theme of the picture.

Unfortunately, action which might seem to the eye to be best pictured from a distance, in order to show some surrounding action or situation, would perhaps not even be distinguishable when filmed and projected. It must be borne in mind that the eye reveals just what is before it, whereas the film can only represent what the lens sees.

Moreover, the film is color-blind. It sees everything in black and white only and this fact alone is enough to falsify the results obtained and show a black speck in the distance where the eye saw a vivid color contrast with a background of a different hue.

Years ago the professional movie director discovered that the close-up served to suggest to the minds of the audience just what was going on. It kept everyone interested in the plot

because he was not bored by watching someone in the distance doing something which he could barely distinguish. Furthermore, it made unnecessary some definite statement of what was happening through the medium of a title. Proper photography can safely leave much to the imagination. The audience delights in forming its own conclusions from the close-ups, and people much prefer them to the less realistic and more formal titles.

The close-up became more and more popular as its importance became evident, and today the nearer the scene is to the camera, and the more close-ups used, the better the picture is frequently considered to be.

If scenery is arranged especially for the filming of some scene, a great deal of work can be saved by taking close-ups rather than trying to cover a large area. While a distant shot might include a half acre of space, all of which would have to be arranged, a close-up would serve the same purpose, be much clearer, and necessitate the preparation of only a very small area of scenery immediately surrounding the picture subject.

The length of the close-up is also of importance, though there is no definite length which could be called the standard and proper length of such a scene. Good judgment alone can determine length, though it should not be so long as to bore the audience. Fifteen seconds is about the limit. It should not, on the other hand, be too short, so that scenes will flash on and off of the screen. It should never be less than three seconds or about one foot in length. Less than that amount lasts so short a time that the action is over before the audience realizes what it is about.

In making a close-up, particularly a very intimate close-up of a person or object, the background should be selected which will best enhance the picture. If a person with black hair were to stand in the deep shadows in front of a dark gray wall, he would "take" very poorly. For persons with dark hair, a light background and for those with light hair, dark back-

grounds, give a contrast to the picture which greatly better its appearance. A dark object should be contrasted with a light one wherever possible and should also be placed in some light which will cast a slight shadow. The shadow detail of a picture adds appreciably to its beauty.

When making close-ups there is less light reflected from the object,



BUT THE CLOSEUP
HAS THE PUNCH

due to its nearness to the lens, than when taking the same picture at normal distance. In order to compensate for this, the lens is usually opened one stop wider than for the normal shot.

With certain types of amateur cameras, pictures made at less than eight feet from the camera must be made with the aid of a portrait attachment. This enables the subject to be brought into sharp focus at very close range. With the focusing models, close-ups can be made with the subject as near as three and a half feet to the lens.

When the camera is used extremely near to the subject, some correction may also be necessary to allow for the difference in positions of the

finder lens and main camera lens. If a close-up of a man's head were to be made, it would be ruinous to the good looks of the picture to cut a slice from the top of his head. Yet, this may be very easily done if the photographer fails to raise the camera enough to leave a small space at the top of the finder and above the highest point he wishes to see in the finished picture.

If a scene is dependent upon artificial light, another advantage of the close-up is apparent. The amount of available light may be concentrated upon a small area which will make it quite intense, while if it were spread over a wide space it might be inadequate for the filming of the desired pictures. Backlighting, that interesting effect produced with either natural or artificial light by having an intense light strike the back and top of the subject, while the shadow side is lightened by reflectors, is particularly good in close-ups, and presents a wide field for the advanced amateur experimentalist.

If make-up is to be used for a close-up it must be put on smoothly, so it will not be obvious when seen through the critical lenses of the camera and projector. Make-up, however, has a decided advantage in bringing out features which, under an intense light, would hardly show on the sensitive film.

Animal pictures should almost invariably be taken at the shortest range possible. This is not hard as the clicking of the camera will interest your pets. They will show curiosity in what you are doing and therefore hold a wonderful pose for a movie portrait, moving just enough to avoid that dead appearance which sometimes results from a too perfectly posed picture.

The thousand and one uses for which the close-up has become popular make it a broad field for study. The amateur will be greatly benefited on this score by emulating his predecessors—the professionals. Everyone should constantly strive to work in more and better close-ups. They sustain interest and supply character and vigor to the picture. Try using more of them and you'll agree.



EXQUISITE LIGHTING IN TARTUFFE

Tartuffe

UFA

Directed by F. W. Murnau
Photographed by Carl Freund

LIGHTING: This department takes issue with several New York critics who felt that the lighting of this early production of the famous Germans, Murnau and Freund, (with Emil Jannings) was poorly handled, and frequently obscure. We found the lighting method very pleasing, and a sharp contrast to the tradition that there must be spotlight on the face of every star in every shot. It was our reaction that the lighting was handled realistically, which added richness to the texture of the composition. The picture which heads this department is testimony to our view. In any event this film offers an opportunity to study a lighting treatment differing from the conventional, and may prove richly suggestive to the amateur.

CLEVER LIGHT DEVICE: As a real candle does not throw enough light for proper film register, a carbide candle was evolved by the makers of this picture. The carbide gave a powerful flame, with the realistic flare and flicker of a real candle. Amateurs can make similar devices.

THE Photoplays Listed Here Are Recommended To Amateurs For Study In Their Local Theatres Because The Particular Characteristics Noted Below Can Be Used By Amateurs To Advantage In Filming Their Own Pictures.

Recommended in July and August

A MILLION BID: Multiple exposures—Tempo and cutting—Use of shadows.

BEAU GESTE: Unusual scenario—Composition and lighting.

CAPTAIN SALVATION: Setting—Moving camera.

HEAVEN ON EARTH: Framing.

LOVES OF SUNYA: Multiple exposures.

MR. WU: Composition and lighting.

MOON OF ISRAEL: New framing idea.

OLD SAN FRANCISCO: Models—Lighting and composition.

SEVENTH HEAVEN: Moving camera—Lighting.

THE FIRST AUTO: Original story.

THE NIGHT OF LOVE: Shadow emphasis—Photography.

THE UNKNOWN: Lighting and composition—Types.

THE WAY OF ALL FLESH: Story simplicity—Absence of titles—Moving camera.

Reviews to Aid the Amateur

Prelude in "C" Sharp Minor—Rachmaninoff

Conceived, produced, acted and directed by Castleton Knight

FILM ARTS GUILD DISTRIBUTION

AMATEUR: This film, handled in its entirety by a man who had had no previous experience with the motion picture camera, should be of particular interest to amateur movie makers. It is based on Edgar Allen Poe's story of premature burial and synchronized with Rachmaninoff's famous prelude. To the producer, listening to the Prelude, came the suggestion of Poe's harrowing story of burial alive, and the film sequences, realistically done, are handled very well. The suggestive touches and the silhouette work create an atmosphere that holds one spellbound, and a bit horror-stricken. The synchronization of the action and the music is excellent throughout. While amateurs in general would not perhaps be able to produce all the varied effects as seen in this film, it serves as an admirable example as to what can be done in this practically virgin field. Individual conceptions of different pieces of music would, of course, vary, and it would be interesting to see a number of films produced by amateurs, based on a particular musical number.

Man Power

PARAMOUNT, FAMOUS, LASKY

Directed by.....Clarence Badger
Photographed by.....Ed Cronjager

MACHINERY: An almost sinister beauty will be found in such a mundane object as a motor tractor under artistic cinematic treatment, as illustrated in the scenes of this picture where a huge tractor is driven by night through a sea of mud in a rain-storm. While elaborate lighting equipment was undoubtedly used in securing these effective shots, similar subjects could easily be secured at night by amateurs through the use of flares. Professionals are now awakened to the abstract beauty of machines as film subjects, and it is interesting to note that the pioneering in this field was largely the work of amateurs, as exemplified by Dudley Murphy whose *Ballet Mecanique* proved a stepping-stone to an important place for him in the professional industry, which his talents will undoubtedly enrich. *Metropolis*, previously reviewed, is an outstanding illustration of the cinematic possibilities of the machine.

Madame Pompadour

BRITISH NATIONAL PICTURES

Paramount Distribution

Directed by.....Herbert Wilcox
 Photographed by....Roy Overbaugh

COSTUME POSSIBILITIES: This film of the brilliant court of Louis XV of France delights the eye with the splendor and beauty of its period costuming. With costume shops available in all large cities opportunity is offered the amateur to seek interest and variety in his filming through the borrowing of the gorgeous trappings of past eras. *Tom Jones*, the production of the amateur Purity Players of Yale, reviewed last month, is proof of the splendid results which can be evolved from this plan.

The Way to Strength and Beauty

UFA

Directed by.....W. Prager

Photographed by five different
cameramen

BEAUTY OF THE BODY: This film glorifying the grace and strength of beautiful human beings was produced with such good taste and with such interesting results cinematically, that it might well suggest to amateurs that they will overlook opportunity to preserve beauty if they neglect the filming of physical activities which lend themselves to artistic pictorial treatment.

The Blood Ship

COLUMBIA PICTURES

Directed by George B. Seitz

Photographed by } J. O. Taylor
 } Harry Davis

LIGHTING: In this story of sinister characters performing brutal deeds on the high seas, the lighting in many of the scenes is harsh and wiry, in conformity with the types and the story. Ordinarily, harsh lighting is just poor photography, but when used in this instance it serves admirably in establishing an atmospheric background for the action of the piece.

FOG SCENES: There are many scenes seemingly shot in the early morning in a dense fog. The mystery of such scenes is thus greatly enhanced. For amateurs, one way to secure this effect is to spray glycerine into the air in front of the camera. With appropriate lighting, an excellent fog effect is obtained. Another way is through the use of the fog filter. This is a filter that gives the effect of photographing through a haze, when it is used in front of the lens in the same manner that the usual yellow color filter is used.

THE VALUE OF MASKS

Is illustrated by these scenes from *Madam Pompadour*. That on the left was taken without a mask. That on the right emphasizes certain characters by use of a vignetting filter or vignetting mask. It is to be hoped these devices will soon be available to amateurs.

SOME RANDOM NOTES

TITLE STUNT: In *Secrets of a Soul*, (Ufa) already reviewed, a clever title was made by passing the title card before the camera bent concave to the lens. As a result only one word at a time, the word directly before the lens, was in focus, and the preceding and following words were mysteriously blurred. Splendid for emphasis.

PSYCHOLOGICAL: In *Chained*, also an Ufa picture, the power of the camera to show psychological moods was illustrated in a closeup in which two lovers were embracing. When the camera was indicated as being behind the eyes of the boy, his head remained in sharp focus, but that of the girl became diffused, as though he was regarding her through eyes dimmed with happiness. This was repeated when the girl was looking at the boy. The effect was secured very simply, in each instance, by masking one-half of the lens with cheesecloth.

MASKING: In *The Unknown*, Metro-Goldwyn Mayer, previously reviewed, a mask of some thin substance such as silk or tissue paper was used in certain closeups with the result that, although the closeup characters remained sharp, the backgrounds became grayed and extremely pictorial. The texture of the mask also gave to the scenes the feeling that they were moving paintings on canvas.

The Prince of Headwaiters

FIRST NATIONAL

Directed by....John Francis Dillon
Photographed by...James Van Trees

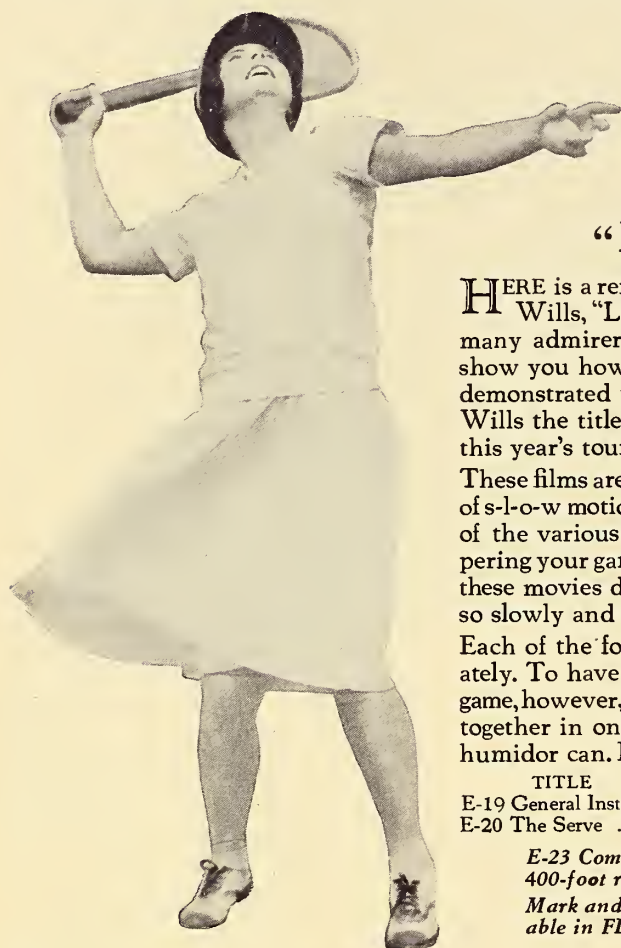
TITLES: In this film, the first sequences of which are laid in Paris, an art title, with the Place de l'Opera as a background, is shown. The art title used is a still picture. As the lettering fades out, the still picture becomes animated, and carries on the action of the scene. While this would entail special effort on the part of the amateur, the novelty and freshness of the idea would amply repay him for his work.



HELEN WILLS comes to aid the Am

Six other Bell & Howell Be

Character Title Writer—Trans-lux Daylight
Hand Carrying Strap—3 3/4-inch Tele



"BETTER TENNIS"

HERE is a remarkable new addition to "Filmo Library." Helen Wills, "Little Poker Face" as she is lovingly called by her many admirers, comes to your home in four 100-foot reels to show you how to play better tennis. In these four reels you see demonstrated the snap, drive, and precision that won for Miss Wills the title of Amateur Woman Champion of the World in this year's tournament at Wimbledon, England.

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Each of the four 100-foot, 16mm. reels can be obtained separately. To have a tennis movie that will cover all points of the game, however, it is suggested that you secure the four reels spliced together in one 400-foot reel in proper sequence, enclosed in a humidor can. Prices are as follows, from your dealer or from us:

TITLE	PRICE	TITLE	PRICE
E-19 General Instruction . . .	\$7.50	E-21 Forehand Strokes . . .	\$7.50
E-20 The Serve . . .	\$7.50	E-22 Backhand Strokes . . .	\$7.50

E-23 Complete four-reel subject, spliced together including 400-foot reel and humidor can. Price . . . \$30.00

Mark and mail the coupon for complete list of subjects available in FILMO LIBRARY.

To express your own personality in movie titles use the Bell & Howell Character Title Writer



With the Bell & Howell Character Title Writer you can take a movie of your own hand or anyone else's in the very act of writing the title



By adding a line or two at a time, stopping the camera as you do so, you get the true professional "animated cartoon" that seems to appear from nowhere as if by magic

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In reality it is a miniature "movie stage" with a setting for the camera, and powerful electric lights to give proper illumination. There is hardly a limit to the scenes you can set on this stage, with surprising effects when shown on the screen.

For example: You can make your own cartoon movie sketches. Artistic titles are made by cutting pictures out of magazines, pasting them down and lettering in the titles. An infinite number of unique effects can be obtained in this way. You can get the signatures of your friends, showing the hand in the actual act of writing. Small clay figures may be modeled and set up on your stage or small objects such as butterflies, plants, pieces of embroidery, etc., may be photographed on this background. The resulting scenes make interesting title-settings and give your movies a really personal touch.

Price of complete Character Title Writer outfit, including title card holder, automatic prism compensating focuser, camera mount, two especially designed electric light bulbs with reflectors, lamp cord with push-button switch, white ink, pen holder and ball point pen, 12 Bell & Howell special title cards, and attractive carrying case . . . \$45.00. See your dealer, or mark coupon for descriptive circular.

Show you



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A new Exp
for use with

HERE is a new exp
arriving at the e
tube and get direct e
extra rapid subjects.
interiors, mountain s
for each speed of the
No complicated table
element can enter to
is achieved with utm
Two models are avail
Model I for nearsight
permits the use of eit
Sole leather case, han
fully descriptive book



BEL

1828 L

New York • Holly

ateur Movie Maker in "Better Tennis"

r Movie Features this Month

ens—Filmo Framed Screen—Filmo Adjustable
to Lens—Dremophot Exposure Meter

movies in daylight on the Trans-Lux Daylight Screen

HERE is a new, up-to-the-minute way to show better home movies. Using the Trans-lux Screen the picture is projected from the back, showing through the screen. No darkening of the room is required to use this screen. Excellent results are secured in daylight or the regular evening lighting employed in your home. From "showing through," the pictures take on an added depth and color, much the effect of a beautiful soft pastel, with nothing lost in clarity or detail. Screen is tough and durable, and may be cleaned with alcohol. Carrying cases are available for all Trans-lux Screens. Prices here do not include cases.



Trans-lux Daylight Screen, 12 inches x 15 inches, Pedestal Base. Price . . . \$12.00

Trans-lux Daylight Screen, 2 x 2½ ft., equipped with tripod. Price \$25.00

Trans-lux Daylight Screen, 2½ x 3 ft., equipped with tripod. Price \$35.00

DREMOPHOT



re Meter of scientific precision, FILMO and EYEMO Cameras

meter that eliminates all unnecessary calculations in exposure to use with Filmo Camera. Simply sight the meter reading. Direct readings from F 1.8 to F 45 for exact exposures are given for sun and twilight, studios, and seascapes, daylight or artificial illumination. Also a, 8-12-16-24-32 or 128 exposures per second.

required, no guessing at light conditions, no personal your readings anything but scientifically exact. All simplicity.

to make allowance for personal defections in vision, persons, Model II for farsighted users. Normal eyesight model.

n, supplied with every Dremophot. Mark coupon for price, \$12.50.

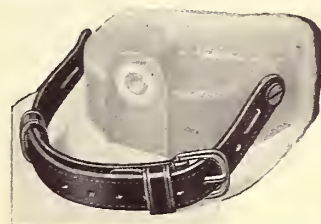
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London (B. & H. Co., Ltd.) Established 1907

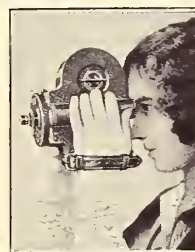
New!
Adjustable Hand Carrying Strap for

BELL & HOWELL
REGISTERED
CAMERA



NO detail of Filmo equipment is too small to warrant the constant attention of Bell & Howell experts with view to improvement.

This adjustable strap may be used in place of the fixed length strap with which Filmo is regularly furnished. The buckle permits operator to adjust length of strap to suit size of hand or to adapt it to preferred method of holding camera. If desirable to carry camera slung over shoulder, shoulder strap may be removed from Filmo Carrying Case and buckled to this adjustable strap . . . Price 75c



Taylor-Hobson Cooke 3¼-inch, F 3.3
Telephoto Lens with matched view-
finder lens and eye piece

Use this lens for your football movies

FOR all around telephoto and long range work, this lens is a gem. Gets the football games from the last seat in the stands to the farthest end of field. Power of magnification in 3¼ times normal. The matched viewfinder lenses furnished give you the accurate field of vision. All parts interchangeable in a moment with regular Filmo lens equipment. Price including sunshade, matched viewfinder, lenses and 3¼ inch telephoto lens as described, in focusing mount—\$85.00. Mark coupon for descriptive telephoto lens circular.



New Filmo Framed Motion Picture Screen

BELL & HOWELL offer this new screen as a great convenience in any room where projection space is limited. This screen hangs on the wall like a picture. The frame is polychrome blue, shaded with silver. The screen surface is silvered—the same type as used in theatres. It is as flat as a pane of glass and as rigid because it is permanently mounted on a non-warping veneered board. This new screen is called the New Filmo Framed Motion Picture Screen.

The projection surface is 22 x 30 inches. The size over all, including frame, is 26 x 34 inches. Frame is equipped with two eyelets for hanging on wall. Two gilded bars on bottom of frame may be turned at right angles to frame and serve as a base for standing screen on a table or floor. A beautiful, everlasting screen for the home.

Price of Filmo Framed Motion Picture Screen complete . . . \$18.75

MARK AND MAIL THIS

BELL & HOWELL CO., 1828 Larchmont Ave., Chicago, Ill.

I would like further information on the subjects checked here:

- ☐ Filmo Library ☐ Helen Wills Movie Tennis Lessons ☐ Character Title Writer
☐ Trans-Lux Daylight Screen ☐ Dremophot ☐ Adjustable Filmo Carrying Strap
☐ Telephoto Lenses ☐ Filmo Framed Screen.

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HELEN WILLIS comes to aid the Amateur Movie Maker in "Better Tennis"

Six other Bell & Howell Better Movie Features this Month

Character Title Writer—Trans-lux Daylight Screens—Filmo Framed Screen—Filmo Adjustable Hand Carrying Strap—3 3/4-inch Telephoto Lens—Dremophot Exposure Meter

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Trans-lux Daylight Screen, 12 inches x 15 inches, Pedestal Base. Price . . . \$12.00

Trans-lux Daylight Screen, 2 x 2 1/2 ft., equipped with tripod. Price \$25.00

Trans-lux Daylight Screen, 2 1/2 x 3 ft., equipped with tripod. Price \$35.00

The DREMOPHOT



A new Exposure Meter of scientific precision, for use with FILMO and EYEMO Cameras

HERE is a new exposure meter that eliminates all unnecessary calculations in arriving at the exact exposure to use with Filmo Camera. Simply sight the tube and get direct exposure reading. Direct readings from F 1.8 to F 45 for extra rapid subjects. Correct exposures are given for sun and twilight, studios, interiors, mountain scenes and seascapes, daylight or artificial illumination. Also for each speed of the camera, 8-12-16-24-32 or 128 exposures per second.

No complicated tables are required, no guessing at light conditions, no personal element can enter to make your readings anything but scientifically exact. All is achieved with utmost simplicity.

Two models are available to make allowance for personal defections in vision, Model I for nearsighted persons, Model II for farsighted users. Normal eyesight permits the use of either model.

Sole leather case, hand sewn, supplied with every Dremophot. Mark coupon for fully descriptive booklet. Price, \$12.50.



BELL & HOWELL CO.

1828 Larchmont Avenue, Chicago, Illinois

New York • Hollywood • London (B. & H. Co., Ltd.) • Established 1907

New!

Adjustable Hand Carrying Strap for

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Taylor-Hobson Cooke 3 3/4-inch, F 3.3 Telephoto Lens with matched viewfinder lens and eye piece



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☐ Trans-Lux Daylight Screen ☐ Dremophot ☐ Adjustable Filmo Carrying Strap
☐ Telephoto Lenses ☐ Filmo Framed Screen.

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THE PYRAMIDS ARE WAITING

Photograph by Arthur Dailey

The First MOVIE MAKERS' CRUISE

A New Idea for the New National Hobby

By William Walker

THE skyscraper pile of the pyramids bears convincing testimony to the theory that there is nothing new under the sun, but this winter these same inscrutable monuments will be visited by something absolutely and genuinely new—the first amateur movie makers' cruise in the history of the world, an ultra modern idea called into being by the international popularity of amateur cinematography.

Amateur movie making on this cruise will be its *raison d'être*, with all other plans revolving around this central purpose, instead of a side issue, frequently hampered by other considerations, as is so often the case on ordinary tours without cinematic motivation. And that amateur movie makers have thus received the recognition which the requirements of their hobby makes essential is due to the activity on this score by the Amateur Cinema League. This central clearing house of amateur movie making experience, being in touch with thousands of world travelers through its membership and the readers of *Amateur Movie Makers*, was keenly aware of the special needs of cinematic travelers. Therefore the question of planning special tours with movie making as the primary consideration was taken up with various travel agencies. The importance of this rapidly growing phase of world travel was immediately appreciated by James Boring's Travel Service of 45 Astor Place, New York

City, a fine and reliable travel agency with a record of many successful tours. It immediately undertook the planning of a tour which would fulfill every dream of the cinema enthusiast.

The Mediterranean cruise was decided upon as ideal for the initiation of this new plan, providing winter travelers with idyllic climate, lighting conditions perfect for photography, and kaleidoscopic variety of cinematic subjects, places and peoples. And so on February 8th, 1928, the movie makers' own cruise will start from New York City on the specially chartered new White Star Liner "Doric."

Gardner Wells, whose unique travel articles, written from the viewpoint of the cinematographer, have

been published in *Amateur Movie Makers* from time to time, will be in charge of the tour. Every cinematic opportunity on the route of the "Doric" is intimately known to him, as he annually visits the Mediterranean countries to make motion pictures and gather new lecture material. Thus the tour will be guided by an expert who will share with cruise members all his knowledge of the places visited, their local color, and the fascinating native customs.

The ship itself will be specially equipped for movie makers. A salon will be fitted with complete projection apparatus, as a theatre for the showing of the pictures made enroute. Lights and reflectors will be available for the making of interiors or night scenes. In the movie makers clubroom Mr. Wells will give frequent informal talks on movie making problems, and discuss cine possibilities of the ports about to be visited.

The Amateur Cinema League, naturally, has no other interest in this new plan than to encourage a valuable service to the traveling amateur. Inquiries concerning it should be directed to James Boring's Travel Service. However, the League has made a thorough investigation of the agency and of the plan and will be glad to serve the members of the League and readers of *Amateur Movie Makers* in answering any inquiries which they might wish to make.



Photograph by Gardner Wells

THE GLORY THAT WAS GREECE
LINGERS STILL

\$2,000 *in* Prizes

FOR MOVIE AMATEURS

¶ Of course you have read all about PHOTOPLAY MAGAZINE's \$2,000 Amateur Movie Contest.

¶ Full rules and details appear in the Amateur Movie Department of PHOTOPLAY each month.

¶ The contest judges number HIRAM PERCY MAXIM, president of the Amateur Cinema League, S. L. ROTHAFEL, managing director of the Roxy Theater in New York City, NICKOLAS MURAY, the well known photographer, JAMES R. QUIRK, editor and publisher of PHOTOPLAY MAGAZINE, and FREDERICK JAMES SMITH, managing editor of PHOTOPLAY MAGAZINE.

¶ Everyone has an equal chance for a prize. \$500 is offered for the best films submitted in the 36, 16 and 9 mm. divisions, with an added prize of \$500 for the best film submitted in any one of these divisions.

¶ Read the rules and GET BUSY.

¶ Fame and a substantial prize await you. The winning films will be shown in a New York theater and probably in other cities of the country.

¶ Are you reading PHOTOPLAY'S monthly department devoted to amateur movies? It is full of interesting advice and information.

PHOTOPLAY MAGAZINE

Ciné-Kodak Duplicates

*Store your original prints—
Project Ciné-Kodak duplicates*

The movies you make today grow in value with the passing of the years. Ten, fifteen or twenty years hence, they will be priceless—realistic moments of the past that you can live and enjoy again, whenever your fancy may direct.

Naturally, you want these movies so preserved that when they are placed in your projector years from now, they will be just as perfect as they are today.

Ciné-Kodak duplicates make this possible. They are of such excellent quality as to be virtually indistinguishable from the originals—and their cost is within the reach of every owner of 16 millimeter motion picture equipment—\$5.00 for 100-foot lengths, and \$3.50 for 50-foot lengths.

*Ciné-Kodak duplicates are made at Rochester
and San Francisco*

Ask your Ciné-Kodak dealer

Eastman Kodak Company, Rochester, N. Y., *The Kodak City*

CLOSEUPS ~ Amateur Activities

Accessories

IN a recent issue of the Motion Picture World there appeared a notice editorially to the effect that the amateur movie fad was growing rapidly and that it is now possible to purchase more accessories for the 16 millimeter cameras than you can get for a Ford car.

One of our members, Dr. Nathan T. Beers, of Brooklyn, N. Y., seems to be entirely in accord with the World, for he sent us the following ditty:

"Your magazine is simply great.
It's writ by movie scholars;
But every time I read the ads
It costs me eighty dollars."

Transatlantic

AN ordinary reel of amateur motion picture film is back from perhaps the greatest adventure a film ever had. It was the first film to fly across the Atlantic.

This modest little 100-foot roll of film made the trip on the "America" in Commander Byrd's Cine-Kodak. Lieutenant George O. Noville, the "America's" radio operator, handled it while Byrd was engaged in navigating.

Noville took principally views of the shores along which the "America" flew. The adventurous film even went out on the wings with Noville and his camera to make "shots" across the nose of the motors as they churned steadily through the thickening sea air. Then the fog fell, and for nineteen hours eyes and film alike could see nothing. Finally came the forced landing in the water.

The film lay in the wrecked ship until it could be salvaged. It emerged with its metal spool rusted and a few salt water stains on the film. But when it was developed the first trans-Atlantic movie was clear.

Opportunity

THE Home Film Exchange has recently opened an office at 5523 Broadway, Chicago, Illinois, for the purpose of buying, selling, renting, and exchanging 16 millimeter films. All amateurs who are interested have been requested to get in touch with them.

The Land of Windmills

STILL furthering its international activities, the League welcomes to its membership Dr. W. Nolst Trenite of Rotterdam, Holland. Dr. Trenite writes that amateur motion picture making is in its very beginning in Holland, 16mm. equipment having been introduced only about a year ago. He hopes that the movement will eventually become world-wide, and, to that end, is spreading the word of the League in his locality.



Photograph by Pathex
EILEEN RAY

Proving That Blondes Prefer To Reel Their Own

Convenience

SEVEN new stations for processing amateur motion picture film are being opened in Asia and Europe this summer. They are located at Barcelona, Florence, Lausanne, Lisbon, Vienna, Calcutta, and Kobe.

These seven new stations are in addition to thirty-one others previously in operation all over the world. There are now very few places on the face of the globe where the horde of movie enthusiasts cannot find a processing station for quick service on films.

Little Cinema Theatres

BY September 15th there will be in operation four more little film theatres in New York, Brooklyn, Baltimore, and East Orange, New Jersey. That will make a total of six in New York City alone.

On the heels of this news comes the announcement from the Fifth Avenue Playhouse management, in New York, that they will have eight new theatres of this type in operation in various cities by January 1st, 1928.

This means that the amateur working with standard equipment will find an ever-increasing opportunity for exhibition of his worthwhile efforts. Organized amateur clubs should plan their productions with an eye to obtaining a showing in one of these theatres. We hope that eventually 16 millimeter amateurs will find large screen projection no obstacle to the exhibition of their films in theatres of this type. It is reasonable to assume that at an early date this will come to pass.

Professional Praise

IN a recent editorial in the Motion Picture World, a professional trade journal, is a discussion of the effect that the home movie will have on attendance at the professional motion picture house.

Many have predicted that the home movie will cut down theatre attendance but the view is held by the Editor of the World that it will increase amateur cinematographers' interest in all motion pictures, and their attendance at theatres, because it will broaden their appreciation of the technical problems involved in the making of a film.

That we are of the same opinion is evidenced by the Critical Focusing section of *Amateur Movie Makers*. Nearly every professional production, good or bad, contains some interesting bit of technique that the amateur can adopt for his purpose. The next time you visit your local theatre, if you look for them you will find many things of interest that heretofore have escaped your attention.

Hands Across the Sea

BECAUSE letters from his old home in Norway indicated the belief that practically the whole of the United States had been inundated by the Mississippi flood and that gang warfare and shootings were a normal part of American life, Olaf Skramstad, county highway engineer at Fergus Falls, Minnesota, has taken representative motion pictures to Norway with him on a visit. This is the first time motion pictures have been used by a returning resident to describe America to the "old country," so far as is known.

Mr. Skramstad took the pictures himself with one of the new amateur motion picture cameras and photographed the beautiful lakes of the Otter Tail country in Minnesota, farmers at work in the fields and other characteristic scenes, his family and friends in America who had come from the same town in Norway.

In Norway, in turn, he intends to take movies of relatives of his Fergus Falls neighbors and to show them in America when he returns.

Historical Shots

THE following celebrations, to take place in New York State during September and October, may be of interest to members in the vicinity, who would like to record them with their cameras:

September 10th; Kingston, N. Y.; pageant memorializing the birth of the first state government

September 18th; Albany, N. Y.; dedication of Municipal carillon.

October 7th; Bear Mountain Bridge; pageant at Fort Montgomery.

October 8th; Bemis Heights, N. Y.; huge outdoor pageant on the battlefield of Old Saratoga.



Photograph by Eastman Kodak Co.

THE GOLDEN THRONE

A Bit of the \$20,000,000 Show
At the Kashmir Durbar

Unusual

THE coronation of Sir Hari Singh, the Maharajah of Kashmir, who wore jewelry worth \$20,000,000 for the occasion and rode a gigantic elephant bearing a throne of solid gold, is now available on film to the owners of home projectors through the Eastman Kodak Company's Cinegraphs. Mr. Herford T. Cowling went to Kashmir by invitation of Sir Hari Singh to photograph exclusively, and for the first time in history, the vastly brilliant event. The Maharajah's coronation was in Jammu, the winter capital of Kashmir, late last year, and there were a quarter of a million Hindus and Moslems at the ceremony. Great value is attached to this subject as it is the only film record in existence of such a spectacle.

BIRDS OF A FEATHER

The Motion Picture Club Of
New Haven On Location

Professional Comment

THE National Board of Review, in the June issue of its magazine, prints an encouraging word for amateur cinematography. To quote from the article:

"The interest in amateur cinematography is rapidly gaining ground and is a movement which deserves every encouragement both as an ideal recreation and in its possible artistic and even scientific aspects.

"It is estimated that there are already scores of thousands of amateur cinematographers in this country. Their number is being augmented every day, for the pleasures of cinematography are within the reach of everybody of even moderate means. A large number of machines are already on the market which are being perfected all the time.

"Quite aside from the recreational side, the recording of travel experience or the pleasure of having an intimate motion picture record of one's family or friends, the educational and artistic aspect of private cinematographic activity deserves special consideration. A motion picture camera in the hands of an amateur will tend to give him a more concrete sense of the significance of motion and of the part that it plays in cinematics. This is really the core of the aesthetic problem in picture making, still altogether too little understood, largely a matter of hit or miss. There is little time for abstract or dilatory experimentation in commercial studios where rapid and economic production is always at a premium. Herein lies a big opportunity for the gifted amateur. The gradual accumulation of experience in many minds may quite possibly lead to valuable contributions to the art of motion pictures."



UNIQUE LIGHTING EQUIPMENT for MAKING AMATEUR MOVIES



Showing method of carrying "PERKINS DA-LITE." The tilting yoke becomes a HANDLE.

Making Amateur Movies is the most fascinating branch of photography today. The degree of success, however, is governed almost entirely by LIGHTING FACILITIES. Perfect pictures are EASILY POSSIBLE when our Portable Arc Lamp is included in your equipment.

THE "PERKINS DA-LITE" PORTABLE

The "Perkins Da-Lite" Portable makes Amateur Movies a REAL SUCCESS.



A heavily nickeled, folding tripod stand is included in the outfit.

This small, compact lamp, with AUTOMATIC, CONTINUOUS FEED, is self-contained. It merely requires setting up and connecting with an ordinary wall socket. No further attention is necessary.

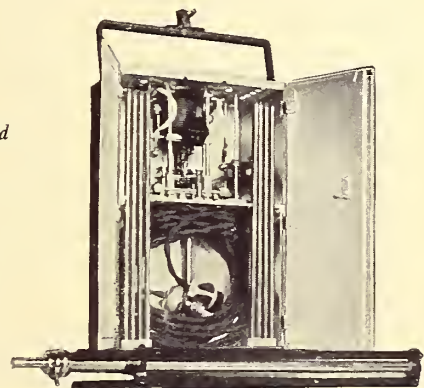
THE "PERKINS DA-LITE" PORTABLE furnishes a maximum amount of light, using 10 amperes and operates on any 110 volt line. The carbons are 8mm. x 12 in. white flame—An IDEAL lamp for filming motion pictures of banquets, parties, weddings, etc. Make movies of the children; of home scenes; of visiting friends and relatives—recording, for the years to come, priceless memory treasures of today's happy events.

SOME IMPORTANT FEATURES

The "PERKINS DA-LITE" Portable comprises:

- 1—A sturdy, compact lamp, weighing only 9½ lbs.
- 2—Entirely self-contained—no additional accessories or separate parts necessary.
- 3—Thoroughly dependable and may be relied upon AT ALL TIMES to furnish sufficient light for perfect filming.
- 4—Equipped with a SPECIAL built-in REFLECTOR which greatly increases the lighting efficiency.

PRICE \$60.00



Front view of the "PERKINS DA-LITE" PORTABLE, with cabinet open. No carrying case is required.

Ask your dealer for descriptive matter, or write us direct.

The
PHOTOGENIC MACHINE CO.
YOUNGSTOWN, O.

Makers of the Standard Light of the Photographic World



A Mediterranean Cruise Tour for The Amateur Movie Maker

*Sails from New York February 8, 1928, on the specially
chartered new White Star Liner "Doric"*



ACH YEAR Gardner Wells tours the countries bordering the Mediterranean to make motion pictures and obtain new lecture material. At the suggestion of the Amateur Cinema League he has agreed to take with him this year a limited number of persons interested in amateur motion picture photography, who will share with him his knowledge of the places visited, local color and native customs.

The Movie Makers Mediterranean Tour will travel with James Boring's 1928 Mediterranean Cruise while at sea, but will be independent of the main party while on shore. Because membership in the tour will be strictly limited, it will be possible to take it to many places inaccessible to larger parties. Under the leadership of Mr. Wells, members will wander about the native quarters of Eastern cities, filming fascinating bits of local color—so necessary in a well balanced travelogue—and will lunch and dine in quaint and intimate restaurants. The party will make many side trips into the interior by train and motor car, sometimes for an afternoon, sometimes for several days. The great cathedrals, the mosques, the museums—all the usual sightseeing places—will not be neglected, but care will be taken to see that they are visited at the time of day when the light is right for photography.



AFTER EACH day ashore, each extended side trip, tour members will return to their own comfortable "B" Deck rooms on the DORIC. One of the spacious public rooms on the ship will be reserved for the exclusive use of tour members. This club room will be equipped with complete projection apparatus, and here Mr. Wells will give frequent informal talks covering the ports ahead from the cameraman's point of view. Members may also join in the general social life of the ship, which will include dancing, standard motion picture programs, and lectures on the general historical interest of the places visited. Lights and reflectors will be available at a nominal price for those who wish to take interiors and night scenes on the ship.

All details of travel will be taken care of by James Boring's Travel Service, Inc., managers of the cruise, who will relieve tour members of all the cumbersome details of travel.

On this tour the amateur cameraman will be assured of bringing home interesting and well balanced travel pictures. Because membership in the Movie Makers Mediterranean Tour will be strictly limited, applications will be accepted in order of receipt.

Film Madeira, Gibraltar, Granada, Algiers, Blidah, Tunis, Carthage, Malta, Athens, Constantinople, Beirut, Baalbek, Damascus, Tiberias, Nazareth, Jerusalem, Bethlehem, Dead Sea, Suez Canal, Cairo, Luxor, Alexandria, Syracuse, Naples, Amalfi, Sorrento, Capri, Monte Carlo, Nice.

JAMES BORING'S TRAVEL SERVICE Inc.

45 Astor Place

New York City

"Assistants to the Traveling Movie Maker"

Personal Direction of

GARDNER WELLS

WRITE TODAY FOR BOOKLET DESCRIBING THE TOUR

JAMES BORING'S
TRAVEL SERVICE, INC.

45 Astor Place,
New York City.

Please send me full particulars of the Movie Makers Mediterranean Tour.

Name.....

.....

.....

CLINIC ~ Edited by Dr. Kinema

With News of the Industry for Amateurs and Dealers

A NEW 16 millimeter camera this month joins those now being offered to the amateur movie maker. It is known as the Victor Cine Camera and is a product of the Victor Animatograph Company of Davenport, Iowa. There are said to be many unique features incorporated in its makeup.

The camera weighs four and three-quarters pounds and measures three and a quarter by eight by six inches. It is designed for both normal and slow motion pictures, as well as for intermediate speeds, the various speeds attainable being normal, for natural action pictures; ultra-speed, for slow motion pictures; half speed, for pictures in poor light; stop motion for single exposures.

The camera is hand-held and is operated by a Duplex spring motor in a detachable unit. The operating button and speed regulator are combined and can be quickly set for any speed. The speed control is automatic and maintains its rate constantly. The operating button may be locked in position, enabling the cameraman to get into the picture.

Three windings of the spring are sufficient for exposing a hundred feet of film. An automatic stop prevents excessive winding or unwinding, eliminating any danger of damage to the spring mechanism. In addition, there is a crank for hand cranking, valuable for title and trick work. This same crank winds the spring, drives the camera by hand, and serves as a key to open the doors. Double door locks prevent accidental opening of the camera which would fog the film.

The lens is an F-3.5 Velostigmat, of one inch focus, equipped with iris diaphragm. The lens mount is so designed that all cine lenses of one to six inch focal length are interchangeable. The lens supplied is in a focusing mount and may be set for distances of three feet to infinity. One view finder, which is compensating and telescopic, serves for all the lenses of varying focal lengths.

DESIROUS of extending its practical service to members, the League offers a constructive and suggestive examination of amateur films at League Headquarters. Special attention will be paid to the technical side of the amateur's work, and constructive suggestions given where needed.

To expedite handling of the films, members are requested to notify the League in advance that they have a film for examination. Upon receipt of the request, the League will notify the member when to send his film. Address all correspondence pertaining to this service to Technical Editor, Amateur Movie Makers.



THE FIRST LADY OF THE LAND
FILMS THE PRESIDENT

An exposure meter is an integral part of the camera. The shutter always covers the aperture when the camera stops, thus preventing wasted film between scenes. An automatic film measure, always indicating the amount of unexposed film remaining in the camera, requires no setting.

The threading of the film can be accomplished in thirty seconds. A vignetter and color filter may be attached to any of the standard lenses. The camera is guaranteed for two years against any defects in material or workmanship.

Two Way Film

A NEW reversible film stock makes its appearance on the market this month under the banner of the Du Pont-Pathe Film Manufacturing Company. In connection with it, the company is offering a new service. If the amateur has some scenes of unusual value which he wishes to preserve, he may obtain, for a moderate additional charge, one hundred feet of the reversible film made into a negative and one hundred feet of positive, instead of the reversible film alone. Or, if he desires, he may have his film reversed only, which is to be included in the original price of the film.

Sky Filter

A GRADUATED sky filter made of optical glass, ground and polished on both sides, is a recent addition to the fast growing line of cine accessories, by Burleigh Brooks of New York City.

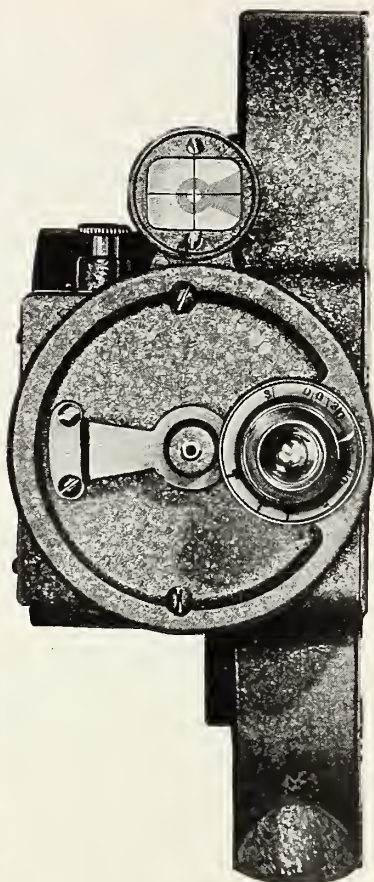
The Ramstein Iris sky filters, as they are known in the trade, are constructed of two pieces of carefully selected glass, one yellow and one white. These are wedge shaped and fused together, no cement being used. The finished product shows an even gradation from the white to the yellow. To use the filter, the plate is moved up or down until the foreground is clear and the yellow part covers the sky portion of the image. No increase in exposure is necessary. If desired, just the yellow part may be used. This increases the exposure about three times. The filter may also be used in a horizontal position, for taking views where there are heavy trees on one side of the picture and clear sky on the other. The yellow part holds back the intense light of the sky, thus equalizing the exposure. These filters are made in all sizes from twenty to sixty millimeters, and are said to give excellent results with ordinary film that is not specially sensitized for color rendition.

The Victor Ciné-Camera

THE FIRST AND ONLY CAMERA

Taking Both Normal and SLOW-Motion Pictures

(Uses Cine-Kodak and any 16 m/m negative and positive film)



Through an entirely new and ingenious principle, a hitherto impossible range of speeds with stop-action for single exposures, is obtained with one mechanism.

New duplex spring motor insures uniform speed with no vibration, yet winds easily, quickly and silently.

Mechanism of infallible accuracy produces professionally steady pictures at all speeds. Starts and stops smoothly and silently, but instantaneously.

Lenses of many speeds and focal lengths are interchangeable---Dallmeyer, Goerz, Cooke, Zeiss, Wollensak. The regular equipment includes F:3.5 Velostigmat, 25 m/m focus, in micrometer focusing mount.

New type of universal, clear-vision view finder compensates for angular variations of different focal length lenses, 1 to 6 inch focus. No finder attachments, no extra finder lenses needed.

Compact, small, light in weight, the Victor Ciné-Camera may be held and operated in one hand.

Price Complete

\$125.00

Most complete of all 16 m/m cameras—Many new features—
and Slow Motion.

Victor Animatograph Company

Davenport, Iowa, U. S. A.

Makers of Motion Picture Equipments since 1910

Projector Improvement

THE DeVry Corporation announces many new features on its portable projector, using 35 mm. film. There have been a number of developments in portable motion picture projectors in the last few years, and these are incorporated in all of the later models. Some of the features referred to are the stop-on-film shutter, which enables the operator to stop at any point on the film and produce a stereopticon effect. This is made possible by means of a specially designed glass shutter which retards the heat rays and permits a good portion of the light rays to get through the film. This is a very valuable feature in school work or in connection with lectures. Another useful addition has been the tilting device to allow the raising or lowering of the machine without the use of books or other such articles in order to get the picture properly centered on the screen. A third valued addition is the utility light which is attached to the cord of the machine and enables the operator to prepare the film that is to follow without the annoyance of turning on the general lights.

All of the above improvements can be put on some of the older type machines at very small cost and this work can be incorporated while the machine is being carefully checked over and serviced.

Medium Size Reel

A FIVE inch reel is the latest contribution of A. C. Hayden of Brockton, Mass., to amateur equipment made at the instance of Harvey and Lewis of Hartford, Conn. These reels are designed to hold 250 feet of 16 mm. film, which allows for two complete 100 foot reels and for titles and leaders. This provides a reel for subjects which are longer than the standard "shooting" reel, but not long enough to warrant a seven inch reel. For amateurs who like to keep such subjects separately, the new "five inch" will prove a welcome library accessory.

A New Idea

A NEW service, whereby one may have motion pictures of deceased loved ones and of those too far distant to be reached by the amateur's camera, by the reproduction of still photographs on motion picture film, is offered to amateur cinematographers by Ralph R. Eno, expert title builder. In this way the family album can be shown in its entirety, making, in many cases, a complete family history.

New McKay Book

THE New York Institute of Photography, through the Falk Publishing Company, has added to its list of supplementary texts a "Handbook of Motion Picture Photography."

This book contains the exact information needed by those who wish to make a serious study or profession of motion picture photography. The text matter is concisely presented, thereby including a large amount of material.

This handbook is the work of Herbert C. McKay, A. R. P. S., Director of the New York Institute of Photography. It is Mr. McKay's seventh contribution to the technical literature of photography.



ON THE CHINESE WAR FRONT

Photograph by De Vry

Paramount-Kodascope

AN important announcement for amateurs by Kodascope Libraries is of a contract recently executed by them with Paramount-Famous-Lasky Corporation, by which practically any but the most recent Paramount feature pictures, become available for reproduction by Kodascope Libraries, Inc.

This is in conformity with their policy of securing the very best possible pictures for the enjoyment of their patrons.

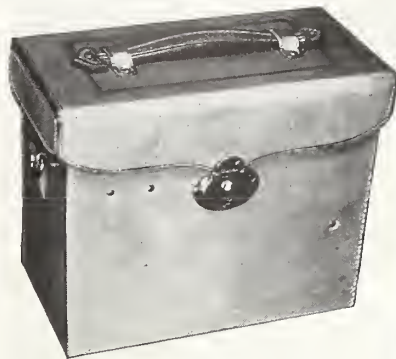
The Paramount reputation is world-wide, and the addition of such stars as Clara Bow, Bebe Daniels, May McAvoy, Greta Nissen, Gloria Swanson, Wallace Beery, Ronald Coleman, Ricardo Cortez, Raymond Griffith, Raymond Hatton, Adolphe Menjou, Antonio Moreno, etc., will bring added delight to thousands of owners of 16 mm. equipment, who will soon be able to have such famous features as "The Covered Wagon" right in their own homes.

Light Filter

ALIGHT filter, the Koloray, that can be immediately attached to 16 millimeter projectors, for showing films in a single color, as well as combinations of colors, has recently been placed on the market by Beckley and Church, Inc., Rochester, N. Y. The colors are amber, blue, green and red. Any two of them may be used in conjunction so that it is possible to show the greens of a forest with the pink sky of sunset, or the ambers of a woodland scene with the blue sky of a perfect day.

We may eventually approximate movies in natural colors through the use of filters in projection. The advanced amateur should find this an interesting field for experiment.

Cullen's Special Filmo Camera Case



Still in Great Demand

Made of heavy sole leather with plush lining. Compartments for 4 100 ft. Cine films, telephoto lens, fast lens, color filters, finders, etc. Very little larger than the regular case but a hundred times more convenient.

BLACK \$20

TAN \$25

Allowance made on your old case.

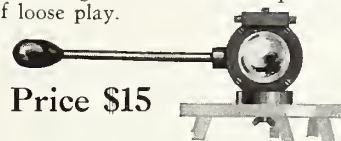


Two-way Film

We
have it!
Ask us
about it!

True Ball Tripod Top

A twist of the handle locks in any desired position. Action is smooth; Absence of gears eliminates all possibility of loose play.



Price \$15

New Yorkers!

Our projection room is an amateur's clubhouse and laboratory combined. Projectors, arc lights, splicers, etc., always at your disposal. You'll meet other movie-makers—from delvers to fanatics. Advice and assistance galore. Drop in and get acquainted!

CULLEN

12 Maiden Lane
New York City

We have the most complete
line of amateur movie appa-
ratus in the financial district.

Cleaner & Preservative

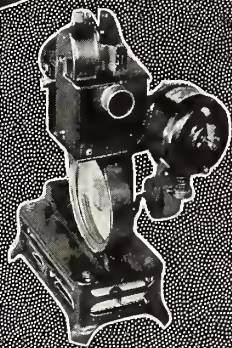
FILMS are given five times their ordinary life by the use of Filmite, a new and patented film cleaner, it is claimed by Movieads Inc., its distributors. This statement is based on the use of the cleaner over a ten months' test period in the continuous advertising projectors of this company, for use with which it was originally developed by Mr. J. Frankenberg of that company. In these tests it was found that under the rigorous running conditions of these continuous devices the number of possible runs of a single film was increased by the use of Filmite from 800 to 4600 times.

These results are secured, it is said, by a property of Filmite which provides an invisible film over the emulsion and prevents scratching, as well as by the fact that it keeps the films properly conditioned against brittleness. Used as a cleaner, it's makers say it removes dirt and oil on one application; dries immediately; does

**before
you buy
a home movie camera**

**See
Pathex
AUTOMATIC**

**CAMERA AND PROJECTOR
MADE BY
PATHE**



**Better Results
Costs Less**

**500 ENTERTAINING
REELS IN PATEX
FILM LIBRARY**

**DEMONSTRATION
AT YOUR DEALER**

Free booklet

Pathex Inc.

35 WEST 43rd STREET
NEW YORK, N.Y.

not harm the emulsion, is non-inflammable and can be used by anyone.

Old and brittle film is also said to be rejuvenated by use of Filmite. Films are said to be kept in better condition when it is used instead of water in humidors. The product will be distributed through dealers, and direct to amateurs. Also a cleaning and rejuvenating service will be inaugurated at a central station.

A New Arc

AN arc lamp, weighing only nine and a half pounds, operating on any house current with absolute safety, is offered to amateurs by the Photogenic Machine Company of Youngstown, Ohio.

The "Da-Lite" Portable, as it is known, can be set up in thirty seconds. It uses ten amperes on a 110 volt line. The use of a reflector of unique design increases the lamp's efficiency to a surprising degree, considering the low current consumption. When folded the light measures 13 inches high by 8¾ inches wide, by 4¾ inches deep.

Darkroom Light

ALITTLE pocket flashlight, which gives a white, orange or ruby light, at a moment's notice, is a recent invention of Mr. H. C. Peters, a member of the League. Mr. Peters describes his light as follows:

"While movie cameras are usually dependable there are times when things go wrong and when access to a photographic dark room would save many feet of film as well as some priceless shots which it might be impossible to secure again. With the little flashlight you carry your own dark room with you, as any dark closet will answer the purpose in an emergency and any necessary adjustments to the camera may be made without injury to the film. The ruby light is secured by two gelatine discs back of the lens; one colored purple and one colored orange. In case an orange light is desired it is only necessary to remove the purple disc; in case a white light is desired it is only necessary to remove both discs."

High Flying

AVIATION thrills galore mark the latest Highlites of the News, the home movie news reel. A burning aeroplane, parachute jumps, aeroplane crashes and other spectacular shots enliven this personal film tabloid.

World's Greatest Value in Professional MOVIE CAMERA

Make professional film with the Institute Standard — the first professional motion picture camera at a low price. New, improved model does work equal to finest studio cameras.

Complete with carrying case \$150

INSTITUTE STANDARD

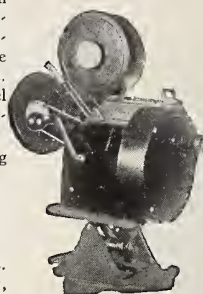
won world-wide success. Compact, light-weight, portable. Ideal for industrial, educational and news films. All professional features: standard-gauge film; f3.5 two inch cine anastigmat lens in accurately calibrated mount. Equipped with 200 ft. magazines, adjustable to 400 ft.

**WRITE for free descriptive booklet.
Explains money-making opportunities.**

Liberal allowance for your present camera: any style, movie or still.

**New York Institute of Photography
Dept. 18**

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MAKE REAL MOVIES from your personal films

*Write for our prices on
titles and editing*

TITLEIT

Box 4605

Kansas City, Missouri



Make Money in Photography!

We train you quickly at home. No experience necessary. Spare time or full time. Photographs in big demand by magazines, newspapers, advertisers, etc. Portrait Photographers make more money today than ever before. Commercial Photography also pays big money. New plan. Nothing else like it. Write today for details and new FREE book, *Opportunity in Modern Photography*.

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DETROIT, MICH.	

THIS IS NEW!

**20,000,000 Feet of Film
At Your Disposal**

THIS Library of STOCK SCENES contains shots of every country, industry, important personage, historical event, etc., in existence. We will furnish you with the desired footage of anything you want, to include in or complete your own pictures.

16 MM.—35 MM.—9 MM.

WAFILMS, INC.

130 W. 46th St. New York

A GROUP of INDIVIDUALS

who have been prominently connected with the development of the professional and amateur motion picture industry.

Announce

the formation of

HOME FILM LIBRARIES, Inc.

THIS company will specialize in the rental of Comedies, Westerns, Animated Cartoons and Children's Pictures. Reduced from standard releases to the 16 mm. size.

The films will approximate 750 feet negative length and the rental charges will be moderate.

A leading dealer in each locality will act as distributor, maintaining a library in his store.

*These
Regional Libraries
will be in operation by
OCTOBER 1st.*

Before that date we will make detailed announcement listing the subjects offered and the locations of each library.

*A few dealer franchises
are still available. For in-
formation address*

**HOME FILM
LIBRARIES, Inc.**
100 EAST 42nd STREET
New York, N. Y.

FILMITE

PATENT APPLIED FOR

*The Only Thoroughly Tested
Film Preservative and Cleaner
For Reversal, Negative And Positive Films*

**MULTIPLIES THE LIFE OF YOUR FILMS
FIVE TIMES**

THIS astonishing fact has been incontrovertibly proven by ten months' demonstration, during which it was established that FILMITE increased the life of films used on continuously running advertising machines (the most grueling film test which could be conceived) from the usual 800 runs to the astonishing total of 4600 runs per film.

FILMITE Removes Oil and Dirt
Instantly

FILMITE Does Not Harm Emulsion

FILMITE Is Non-Inflammable

FILMITE Cleans Both Sides of
Films

FILMITE Dries While Cleaning

FILMITE Can Be Used By Anyone

FILMITE Rejuvenates Dried Out and Brittle Film

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Dealers Write for Particulars

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LABORATORIES

136-138 WEST AVENUE, LONG ISLAND CITY

A

REGULAR department devoted to amateur movies for the outdoorsman now appears each month in National Sportsman.

Nature photography with the movie camera opens a new field of interest to the sportsman — requiring special equipment and technique. No make up or direction here — your sportsman catches his subject off guard.



Photo by H. S. Adams



In this department will be discussed the little tricks and devices for attracting subjects to the camera — the methods of catching action — and the thousand and one topics of enthusiastic interest to sportsmen-movie-fans.

*Send \$1.00 Today
for one year's sub-
scription to*

NATIONAL SPORTSMAN MAGAZINE

108 MASSACHUSETTS AVENUE

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NOW READY

Seventy High Class 16 m.m. EMPIRE FILMS

On Safety Stock
GUARANTEED PERFECT PRINTS

FOR ONLY

\$4.50

Per 100 Feet

*Subjects Include Comedies, Juveniles, Sports,
Scenics, Westerns and Specials*

ASK YOUR DEALER
Or Write For Subject Catalogue

We are also fully equipped for Developing,
Printing, Reducing and Titling 16 mm. (Cine
Kodak, Filmo, Victor) or Standard film (De
Vry or Eyemo). Highest quality work by
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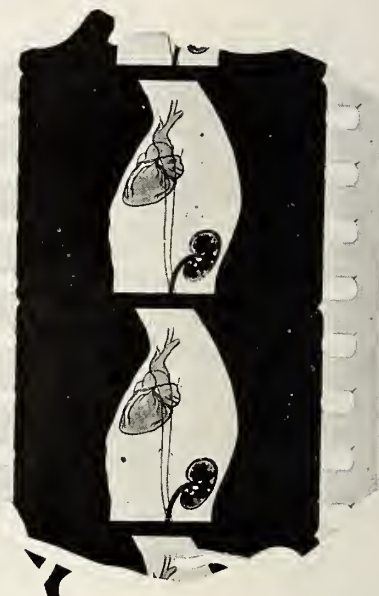
City State

I Am Also Interested In Your Laboratory Service ☐

SAVING LIVES WITH CELLULOID

(Continued from page 13)

and surgery. Thus will be recorded the experimentation through which will come the advances in these fields. And their film records will spread new knowledge and new skill with a rapidity hitherto undreamed. Their films will come to the schools and colleges. Medical students will no longer have to depend on imagination alone to fill out the word pictures of their teachers. Before their eyes will unfold the technic, the reaction of the patient, the sorcery of the operator's hands, all the links in the chain of successful routing of disease and death.



ANIMATED DRAWING FOR
MEDICAL INSTRUCTION

Motion pictures for the medical student are destined to bring the study of medicine and surgery to a new and higher pitch. After all the operating room is not suited for a class room. Modern asepsis keeps the eyes of visitors far from the field of the scalpel. But the eye of the motion picture camera can record within a few inches of the knife. What may be blurred, out of focus vision to the top rows in an operating theatre can be brought, enlarged a thousandfold, almost under the noses of a motion picture audience.

The clinic and the hospital will be links in the chain from the doctor's office to the student. Whatever is done may be recorded. With the moving picture camera at hand, the lights available, the patient prepared and the doctor ready there results a lasting, graphic, truthful record of all that transpires. Many legal complications of medical and surgical practice could not exist if doctors were prepared with such records. And then



The New SUPERLYTE LANTERN *Gets the Picture*

¶ The Light Of A 500 Watt Mazda Lamp Concentrated Into The Limits Of The Useful Area Of Illumination (An Eight Foot Circle At A Distance Of Five Feet). More Than Doubles The Effective Luminous Intensity. Perfectly Safe On Your House Current. Uses Less Electricity Than Your Electric Iron. Weighs But Two and One Half Pounds.

PRICES

Lantern	\$12.00	} \$19.70 Complete
Tripod	4.50	
Mazda Lamp ..	3.50	

Carrying Case for 1 or 2 lamps..\$6.50

At Your Dealers

The MAX MAYER CO.

233 West 42nd St., New York City

COLORED MOTION PICTURES BY MEANS OF *The* AMERICAN AUTOMATIC 'COLORATOR'



PATENT PENDING

15 different colors at your fingertip, automatically interchanged at the touch of button.

ADAPTED FOR

FILMO, EASTMAN and other
16 mm. projectors.

Mechanism is entirely enclosed in dustproof housing, thus insuring against finger marking or damaging color lenses. The "COLORATOR" is light in weight and compact, yet durably constructed and, finished in crystallized black enamel, it harmonizes with the beauty of your projector. Guaranteed for two years.

Price \$19.50

AT YOUR DEALER

Manufactured by

American Cine Products Co.

ARGYLE and SAWYER

CHICAGO, ILL.

the opportunities for self advancement, for review of what has gone before, for detection of lost motion, for improvement of technic, all these are available in the magic celluloid strips.

The historical interest of such films will increase with time. Imagine being able to throw on the silver sheet the films of early and epochal operations! Those who follow us will be as grateful to us for such a heritage as we would have been to our predecessors.

Equipment for this work should be the best that the market affords. In my experience the major requirement is light. There cannot be too much light. Light precludes electricity and in my experience hospitals and offices are not yet prepared for the requirements of cine lighting. This is a mechanical difficulty which can easily be overcome in future by proper planning, and the inclusion of adequate sources of energy for lighting. The outlet plugs for the cine lights should be independent of other light circuits, so that they will always be available for the taking of motion pictures. With care, practice and the proper equipment, motion pictures will not only increase the opportunities of present science, but will hasten new development.

It has been my pleasure to project my own movies to audiences of physicians and surgeons in my office, in hospitals and at state and national conventions. There is always the keenest interest. It is a significant fact that over ten per cent of the members of the Amateur Cinema League are physicians and surgeons, the largest individual group which is experimenting with amateur motion pictures. Perhaps it is only natural, however, that the motion picture should have so readily been accepted in a profession which knows the value of translating sensations into sights, as already practiced in medicine through the x-ray, the electrocardiograph and a host of other piece of modern apparatus.

The possibilities of the motion picture in medicine and surgery are unlimited. I confidently look to the amateur movie makers in these fields so vital to humanity, to realize these opportunities in full.

FOR SALE:—Three Model A
Cine Kodaks
equipped with F 3.5 lens. \$75.00 each. Cannot be told from new.

EASTMAN KODAK STORES, INC.,
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A CUTTING and REVIEWING BOX

By Raymond W. Stephens

THE illustration shows a cutting and reviewing box, which may be cheaply built by any carpenter. The film passes under a magnifying glass and over a window, behind which is set an electric light. The illuminated enlargement makes titles legible and pictures clear, rendering cutting and rebuilding of 16 m.m. film an inviting pastime instead of drudgery in the dark.

The box has five $\frac{3}{4}$ " wooden members, namely: a face, two sides, a base, and an electric light cleat. The back is open. Dimensions of completed box are: Face $7\frac{1}{2}$ "x19"; Base $7\frac{1}{2}$ "x10"; Depth at top, front to rear, is 2".

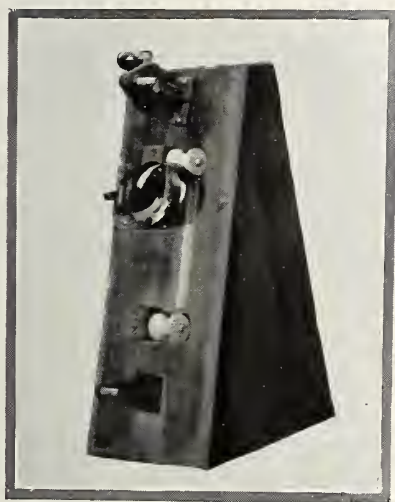
The face tips back, its top being $5\frac{1}{2}$ " from a perpendicular line intersecting its bottom. The electric light cleat is parallel to the base, its bottom being $\frac{1}{4}$ " above the window. A hole is drilled through the cleat to take the socket for the electric light set behind the window.

An aperture is cut through the face board for the glass window. The aperture measured on the face is $6\frac{1}{2}$ " long, and its width is exactly the same as the film. The aperture is channeled out wider in the rear to permit the insertion of the glass from the rear. The glass should be about $\frac{1}{4}$ " from the surface of the face. Camera supply stores will furnish, and should cut to size, the frosted glass, allowing about $\frac{1}{4}$ " extra over the dimensions of the surface aperture. The window is $2\frac{1}{4}$ " from right side of face and its bottom is $7\frac{1}{4}$ " above base.

Use Bell & Howell or Eastman reel winders, with cranking member set to operate with left hand, leaving right free to handle and cut film. To determine location for winders, put on 400 ft. reels with film, and align so that the film will cover the window. Set cranking member as high as possible, and the lower member so that a 400 ft. reel thereon will just clear table.

The spools act as film guides. The axle for the spool is a 3" stove bolt, itself bolted through a block, which block is screwed to the face board. The spool has a $\frac{1}{16}$ " clearance from the face board so that the film may be slipped under with the right hand. Hardwood spools, turned on a cabinet shop lathe, the exact width for the film, are preferable; but if not obtainable, invade the sewing basket.

The magnifying glass is the keystone of the combination. With the film in a fixed plane, and the magnifying glass permanently set so that the film is the focal point, the eyes may be close or distant, and the worker may assume a comfortable posture with both hands free. Set magnifying glass as close as possible to upper level, thus increasing clear space below for handling film. The glass shown in the illustration is imported by the American-Thermo Ware A. (wholesalers) N. Y. City, and is Reader No. 2671-3" (\$5.50 retail). If this reader is not obtainable, get ordinary 3" magnifying glass and set handle permanently on a block screwed to face-board at such distance that the film surface is the focal point and so that magnifier centers on window.



To splice use regular splicing board. Start the beginning of your picture or scene, shiny side toward you, images head up, and wind on to upper reel, letting film run under spools. At suitable points readily recognizable through the magnifying glass, cut out or insert film, joining loose ends with Oakville ring paper clips, size No. O. These clips are an essential adjunct to the box. They are about 5/16" in diameter, do not indent or mar film, and run under the upper spool and on to the upper reel smoothly. You finish this stage with the final picture on the upper reel in proper sequence, but tail end out. Now move this reel to the splicing board and splice as you re-wind, ending with a leader. This operation complete, head end is out and completed film is ready to show. To further illustrate the film action, it might be said that the upper reel on the box corresponds to the take-off reel on the projector and the cranking member of splicing board corresponds to the rewinder on the projector.

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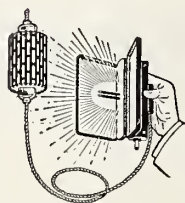
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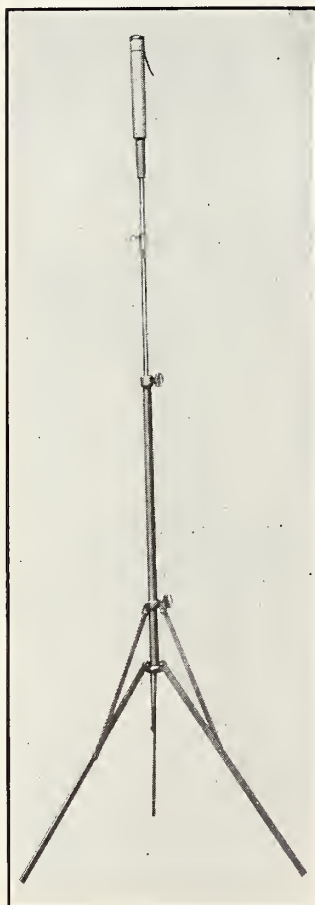
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When cutting any substantial number of pieces of film for rearrangement, assign to each a descriptive name and a number, either before or during the actual clipping, writing the names and numbers on a sheet of paper. If the length of film cut is 15 feet or over, wind on a regular 100-ft. reel, and stick to reel surgeons' adhesive tape to carry number. Less than 15 feet should, after cutting, be coiled around the index and second finger, placed in a pill-box and numbered. When ready to assemble final film, refer to number sheet and arrange pill-boxes and small reels in proper sequence. Then wind film on to upper reel of box, keeping the heads up and the shiny side out, joining the loose ends with the paper clips, and verifying titles and commencement of scenes through the magnifier as you go.

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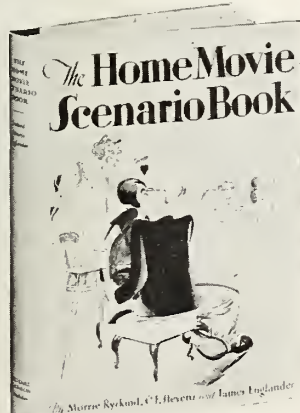
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MOVIES AND MILLIONS

(Continued from page 15)

popular belief that is, in the main, true. It probably indicates a high degree of personal energy and zest for living that declines to be stifled by the removal of the financial urge that keeps most of us active. At all events, many of my clients are of this type.

These movie makers want to be "right on the spot" when anything of interest takes place. They achieve a sort of vicarious participation in exciting events by filming them. But they are not interested in the "follow through." They make my best "patients" as a film doctor. One man I know takes 25 or 30 rolls of movie film with him to the races. A boy accompanies him bearing apparatus of all kinds, much like a golf caddy. Once these rolls have been "shot" this man calls for me and gives me his "stuff," as he calls it, to be re-vamped, edited and titled. He is out with still more rolls after other thrills while I am at work on the old. Compared to the temporary faddists the thrill hunters are numerically fewer but vastly more active.

The majority of my wealthy clients, however, are serious cinematographers. They are the type of people who want to do well whatever they undertake and who will put forth the necessary effort to get good results. They want to better their technique and no new invention escapes them. Many of them own professional equipment and bring a careful professional technique to their amateur filming. They work for quality. I know one man who has equipped his former study as a thoroughly furnished cinematographic studio and whose work is as good as that of many expert professional camera men. Not all of these serious wealthy movie makers can give the time to doing the whole process necessary to turn out a finished film, but they are all interested in developing, printing, editing, titling and do as much of this as they can. With them the film doctor becomes a sort of clinical demonstrator and lecturer. They want to know how to do all that he does.

A few sidelights. Wealthy amateur motion picture makers are generally filming their wealthy friends. I have helped one man do this frequently in his studio. The filmed are divided into two distinct types. Some of them are sophisticated photographic subjects because they have been pictured so often in magazines and newspapers that they have a camera manner that is easy and casual. Many of them are weary of being

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photographed and consent from
courtesy. The other type is the per-
son who is fundamentally "camera
shy" and who is acutely uncomfort-
able if his cinematic friends want to
use him as a subject. The only suc-
cessful method by which this particu-
lar client of mine can film these un-
willing actors is to get them into cos-
tume to disguise them so they look
as little like themselves as possible.
They are vastly interesting photogra-
phically when a costume releases the
inhibitions of daily dress.

Now for a cinematic miracle. I
suspect this may be the reason why
I accept the title of film doctor with
a deeper sense of humor than many
who use it in referring to me. I feel
that I can safely record this neuro-
logical by-product of my occupation
without becoming involved with the
laws governing medical licenses. A
certain man of great wealth was suf-
fering so much from nervous depres-
sion that he had practically arrived
at the stage of waiting for death to
release him. His physician, an ac-
quaintance of mine, prevailed upon
the nervous sufferer to take up amate-
ur movie making. The sick man
did this and got a wonderful equip-
ment of all kinds of apparatus which
he used actively. He is now a dyed-
in-the-wool amateur fan. He has so
forgotten his nervous depression that
he is nearly back to normal. This
may answer the much discussed ques-
tion of what the movies are good for,
even if it leaves unsolved the other
question of what is good for the
movies.

If this discussion has shed a some-
what impertinent light upon some of
my good clients, whom I have, nat-
urally, kept anonymous, I hope that
it has done so good-humoredly and in
a friendly spirit because "these mil-
lionaires" as my questioner called
them are the kind of fellows a dis-
cerning college boy would refer to as
"good eggs." I look to some of them
for the experiments in cinematogra-
phy that will create for all of us the
"eighth art."

THE PHILOSOPHY OF SCREENS

(Continued from page 10)

light, dark, anything and everything
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I welcome experimentation in screen development because in screens lies the perfection of motion picture viewing and of motion picture projection, provided the films, themselves, are rightly made.

THE NEW TEXT-BOOKS OF SPORT

(Continued from page 14)

also allow individuals to see themselves as few see them and that is through the unerring eye of the motion picture camera.

A few years ago, Mr. Charles A. Ziebarth, secretary of the Bell and Howell Company, took up golf, and as many others have done, he sought the aid of professional golfers. Looking back over this period of individual instruction, Mr. Ziebarth is reminded of his experience with doctors, who, when you first visit them, ask you where it hurts and how you feel before they tell you what's wrong. So he found with most golf professionals. They first ask the pupil what is wrong with his game before they suggest the necessary correctives. During this period of coaching, Mr. Ziebarth improved his playing somewhat, but it was not until he reverted to motion picture studies of himself, which he compared with pictures taken of professionals, that he made much progress in improving his game. In fact, he attributes his gain in score from 110 to 84 to the instruction received from his films.

From his excursions to the links, Mr. Ziebarth has secured many reels of pictures of golf champions. These form a reference film library and he compares them with those taken of himself. Through this comparison and through careful study of individual pictures, he is able to tell just where he is lacking in form. In the study of these films he has been aided by the criticism of professional golf-



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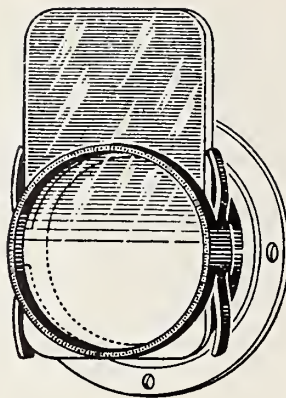
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¶ *Page five of this number of
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ers who see in the films more than they do in watching him on the links.

The viewing of many golf films has shown Mr. Ziebarth that there are four fundamentals to the swing. The first motion which the camera records after the club has been brought to a rest along side the ball is a drag or movement of the hands before the club starts to move away from the ball. This action really starts at the hips, showing that first the body moves, then the hands, and finally the lower end of the club. It doesn't seem to make much difference how the club is carried back of the shoulders.

The next motion is the one that starts the club on its downward swing. The pictures show that this action again starts at the hips, just before the club has reached the top of its swing. As the club comes down the right arm straightens out, so that when the ball is hit the elbow is practically straight. The fourth characteristic of a good golfer is noticed in the steadiness of the head throughout the swing. The films show that the best golfer does not raise his head until long after the ball has been hit, or until pulled up by the arms. This is due to the pivotal nature of the swing, and the fact that the head acts as the pivot.

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CAMERAS AFLOAT

(Continued from page 12)

have never crossed the line and who desire to be initiated. Next day Neptune and his company come aboard. Headed by the ship's band they march down the deck to a pool made of a huge canvas tub filled with sea water. Here Neptune holds court. Among Neptune's retinue is his "wife" (a seaman dressed as a woman), an astronomer and a high priest. Following is a corps of barbers armed with immense powder puffs and bags of flour for use on the ladies; whitewash brushes and pails for lathering the men; huge razors, shears, combs, and brushes, and other fearful and wonderful instruments of barbarity. The astronomer carries a binocular made of two wine bottles lashed together. An unsuspecting tyro is asked to look at the sun through this. His surprise and discomfort are complete when he finds his eyes full of brine as the bottles are half filled with "see" water. The Captain and some other of the ship's officers are first decorated by Neptune. Then the initiation begins. A candidate is shaved, shampooed, nails manicured with enormous files, powdered and "perfumed," and then unceremoniously dumped into the pool where four strong blacks stationed in it see that he is properly ducked at least three times, and possibly more if his breath holds out. In the meantime various antics are performed by the members of Neptune's Court and a good time is had by all, especially the spectators. The horse-play, lively action and general hilarity make good material for the movie camera. To this is usually added fine light that aids good exposure. That night diplomas are presented to all the passengers testifying that they have crossed the line. A shot of this diploma may be used for an illustrated title of the event.

To get good pictures aboard ship one must study the backgrounds as carefully as his pictures. One should avoid sky, sea and white paint for backgrounds, if possible. When impossible to avoid any or all of these use a light filter. Looking into an open doorway aboard ship gives a good non-reflecting background. Pictures taken from an upper deck looking down are usually good. Pictures taken fore and aft along the deck film well. In strong lights one should be careful not to overexpose the films. When in doubt use the

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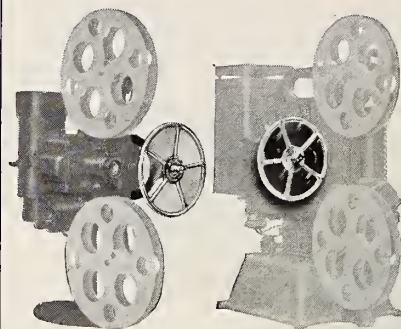
smaller aperture. If in doubt as to whether to use f:8 or f:11, one should use f:11. Where the light is soft and diffused, overexposure is less likely to occur. In soft lights one should not hesitate to open up sufficiently. One should study light conditions carefully and the results he gets from judging them. After all there is really no substitute for good judgment.

Stereoscopic effects or third dimensional pictures may occasionally be obtained from aboard ship. These should be tried for when conditions are favorable as the stereoscopic effect lifts a picture out of the commonplace into the unusual. The view should have objects in foreground, middle distance and background.

A position high enough to look somewhat down on rather than directly at the picture is desirable. The ship should be moving slowly and steadily as when going into or out from the dock. The camera should be held rigid. Resting it against some part of the ship's structure is recommended. One should let the scene float past the lens with the motion of the ship. **DON'T PANORAM!** If light conditions happen to be favorable and your film properly exposed, you will probably be surprised and greatly pleased when you see such an exposure projected.

Sunsets at sea are good subjects if one is fond of them. Clouds at or near the horizon as the sun in sinking are desirable. With the sun partly obscured, but shining brightly behind a cloud, the effect is often charming. A series of short shots of about a foot in length taken one minute apart will give the effect of the sun sinking into the ocean. The camera must be held rigid in one spot all the time. With partly obscured sun the aperture should be set at f:16 and shot taken directly at the sun using no light filter. When no clouds are at the horizon and the sun commences to dip into the water, aperture should be set at f:11 and 2 x light filter used and shot taken directly at the sun. For moonlight path effects on the sea one should use f:16 and 2 x light filter after five o'clock. Before five o'clock f:16 and 4 x light filter should be used. A sailing vessel in the foreground crossing this path of light adds charm.

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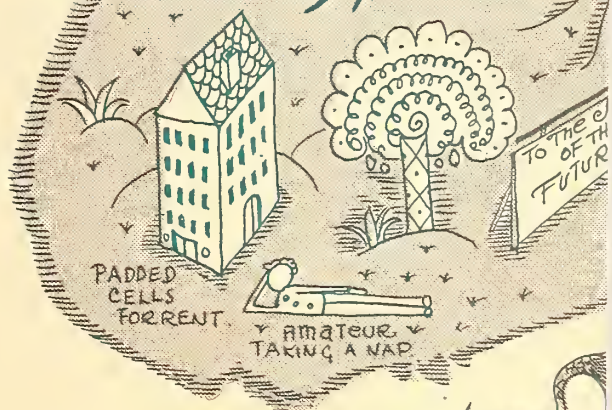
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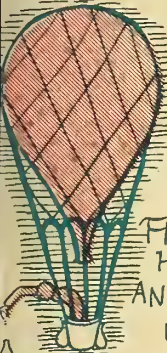
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AND WHY
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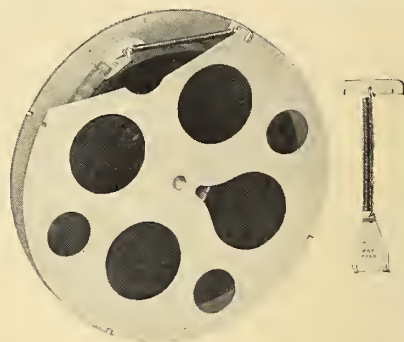
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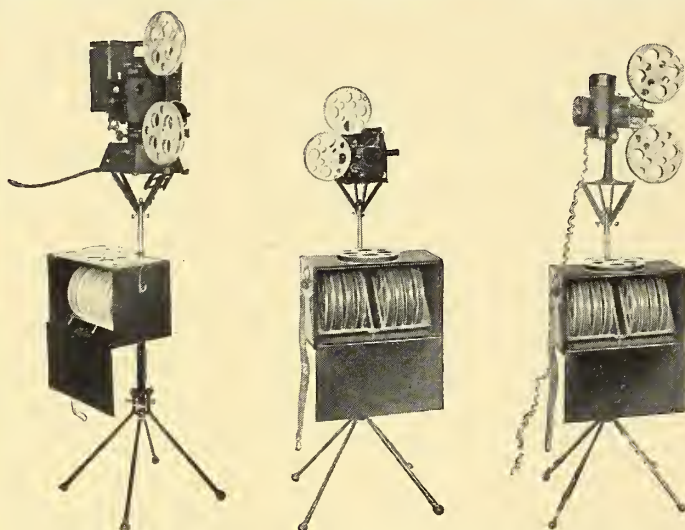
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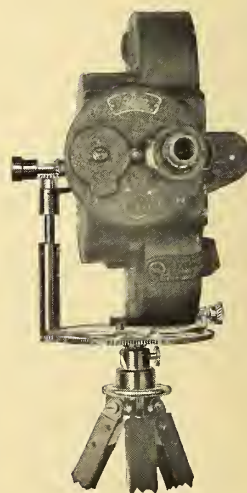
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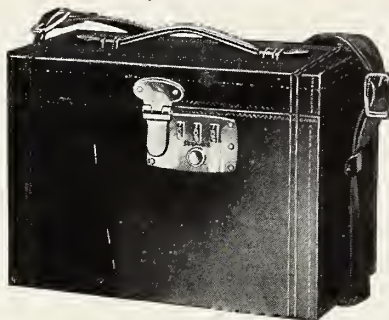
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OTHER CONTRIBUTORS mentioned previously in this column include: Walter D. Kerst, Dr. Kinema, Jorge Palomino and Carlos Tejeda.

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Volume II

OCTOBER, 1927

Number 10

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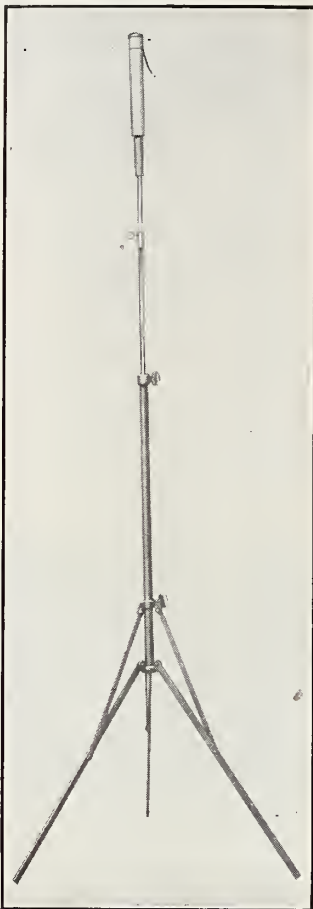
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Comment From the Press

THE following constructive editorial on the intelligent attitude producers and distributors should have towards amateur movie making recently appeared in the *Film Daily*, a trade journal of the profession.

"When radio began to sweep the nation, the ever-present calamity shouters had a great old time. It was all over but the shouting. Pictures would give way to the new craze and, therefore, the only recourse was to dig a deep, wide hole in the ground, clamber in and throw dirt in your face.

"Some showmen fought radio. Others—and they were smarter—played with it rather than against it. In the light of the experiences that followed, the entire situation did not work out so badly. In isolated spots, radio may have cut a wide swath into attendance at theaters. We are prone to doubt it.

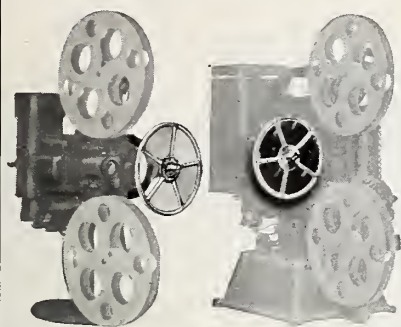
"It was not long ago that two majors—Rothafel and Bowes—declared that radio was helping their grosses and building goodwill for their respective institutions, the Roxy and the Capitol. They were all sold on it. Backed by years at the "mike," their opinions very properly carried weight.

The New Fad

"Which brings us to the point at issue. Amateur picture-making has caught the public's fancy. Any observer, be he moderately keen, knows how a new plaything catches on. This will explain why the enthusiasm over home-made production will grow. Up at Kodak Park where a number of sane business men run the Eastman works, there is an appreciation of the potentialities of this new market. Herbert Yates over at Consolidated is not asleep at the business switch—by any manner of means. They are out after these new commercial laurels.

"The exhibitor might well step on his own toes and grab time by the forelock. Amateur producers won't hurt theater business in our opinion. Contrary, their interest in matters photographic will heighten the desire to attend picture shows. Many theater owners won't agree. However, here's a practical solution.

"If the exhibitor will snap into it and cooperate with the movement, rather than fight it, he will not only come out on top, but further up the ladder of profits than before. If we were in the theater business we would do this:



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"First, get a list of amateur "movie" makers from the local camera dealers. Secondly, establish a contact. Thirdly, turn over the theater one morning—or more as the demand may be—and permit the public to exhibit their own films in the house with a definite purpose in mind.

"We would give the camera enthusiasts pointers on focusing and camera handling. We would have the projectionist pass on information regarding the operation of the projector, the handling of the lights, threading the film and the like.

"We would form a club, the by-word of which would be cooperation. We venture to say that the manufacturers who are gunning for this type of business will give the exhibitor any and all kinds of aid.

"Unless the indications are entirely amiss, the movement will sweep on without a check. Don't frown on it, but smile at it. If the theater owner is smart, he can turn this development into a new source of revenue. The opportunity is there."

Helpful Hints

Tinting and toning will save many an over-exposed scene.

Weak, washy film, due to over-exposure, can be saved by intensifying in bichloride of mercury solution.

Dense, under-exposed film can be reduced with Farmer's reducer.

Remember that brightness of screen picture depends on area covered, not on distance of projector from screen.

Use a smooth small-grain screen for near, small picture projection, and an aluminum or diffusing surfaced screen for long throws.

Splice opaque piece of film as leader and trailer on all your reels. There will then be no blinding flashes of white light at the beginning and end of your showings.

Use a color filter in a brilliant, tropical sun. Your pictures will be improved 100%.

Load and unload your camera in subdued light and prevent edge fog.



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YOUR movie camera will get seemingly "impossible" shots when Dallmeyer equipped.*

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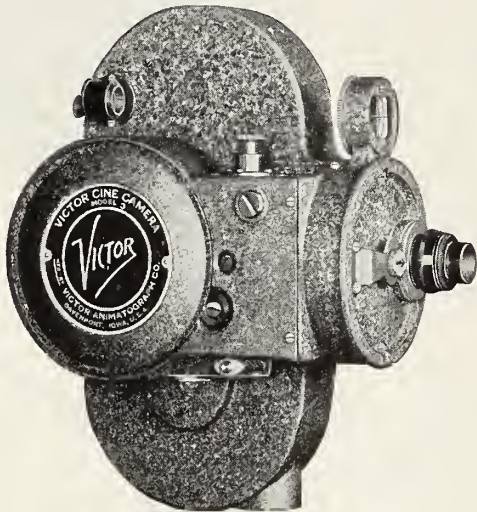
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Photograph by International News Reel

The MODERN AMERICAN FAMILY

An Editorial

AMATEUR motion picture making has sailed along, so far, without any suspicion of reform motive, moral purpose or effort to remake a "naughty world." We have the horrible suspicion that, like Molière's unconscious prose maker, amateur cinematography is doing something uplifting without being aware of it. It begins to look like the American Home is going to be saved in spite of itself by the Home Movie Camera.

FAMILY LIFE is being revised wherever the whir of the projector is heard. Personal movie making had the good luck to get started among the parents instead of among the children. It was Dad's hobby and—since it was his hobby—he enjoyed it rather shyly and did not try to make a moral agent out of it. Mother became gradually converted and she and Dad had a whole series of re-awakened companionships through their common interest in reels.

BUT TRUST the kids not to let anything get by them! The rapid generation saw its fathers and mothers "hipped" on this new craze and resented being left out. So the youngsters took it up. It had the approval of the older folks. In fact, they approved it so much that they were not particu-

larly keen to share it. They wanted the kids to keep away and not to disturb them in their filming.

THE vigorous growth of AMATEUR MOVIE MAKERS has been obvious to all our friends in these first eleven months of publication. Definite comparisons, however, being matters of statistics, and early copies being filed safely away for their future historical interest, we hope it will not be considered vainglorious to set down the fact that another increase of eight pages in the size of this October issue has very nearly doubled its size since December. Also its advertising has won such favor with readers and advertisers alike that this has more than tripled in volume in the same period.

For both the Amateur Cinema League and AMATEUR MOVIE MAKERS, we wish to express our deep appreciation to our readers whose wholehearted support of this magazine and its advertisers has made this remarkable progress possible.

NOW HERE are the elements of the soundest kind of social reform. Never have homes been more intelligently saved—and without any preaching. The power of curiosity has again been demonstrated. The kids are staying at home nights with the projector. They just had to see what fun there was for the old folks. It's hard to keep them out of the drawing-room long enough for Dad to get elbow space to re-wind his films.

A MODERN American family, if equipped with movie apparatus, need no longer be the despair of the sociologists and the moralists. It is re-united and on a sounder basis. Father who used to "sit round all day" and to sit up most of the night wondering where Agnes and Bill were, is the family high priest of the new cinematic mysteries. Mother and the kids and grandkids—unto whatever generation—assist at the rites. And—this is said, of course, with due modesty—their esoteric cult is the Amateur Cinema League and their book of wisdom is AMATEUR MOVIE MAKERS.



Magic Shore

Photograph by Warren Boyer



Photographs by H. R. Bezan

FILMING *in* FLORIDA

Adventures of an Amateur in the American Tropics

By Herbert T. Angell

PLUMBING the depths of Ponce de Leon's "Fountain of Youth" with an amateur motion picture camera, and catching the mighty Tarpon on movie film, are two of the fascinating exploits related by Mr. Angell.

For the more adventurous and those who prefer nature to human activities there are endless opportunities. In the back country there are immense areas of pine wood and jungle where wild deer, bears, panthers, bobcats, alligators, turkeys and other native citizens may be caught on the restless film.

A trip to the Seminole Reservation during the winter season is well worth the difficulties and hardships attendant thereon. The quaint costumes and customs of this remnant of a strange race make pictures of exceptional interest. Without a guide and interpreter, however, there is great difficulty in securing the natural action desired. There people are shy of strangers and particularly timid about getting in front of the camera.

In my camera work of last season there are two reels of film from which I derive repeated pleasure. One is a series of studies of the great natural springs which are to be

found in the north central part of the state.

Of these springs the largest and in many ways the most interesting is Silver Springs near Ocala. This spring, or group of springs, probably has the greatest flow of water of any spring in the world, estimated at over twenty-two million gallons per hour. Boats of considerable tonnage may proceed up the river which flows out of the spring, docking within the spring itself, affording one of the few cases of a stream navigable to its very source.

The water is brilliantly clear and colorless. Glass bottom boats are available for trips over the springs, and I have many feet of film looking down to the openings in the rocky formation at the bottom, from twenty to eighty feet below the surface. These pictures in most cases are enlivened by fish, bubbles, moving sand and the play of light reflected on the bottom from the surface ripples. My pictures were taken at noon on a bright day and I used my F 3.5 lens to full capacity and half-timed my shutter, eight to the second. The timing of these exposures was something



FLORIDA is a paradise for the amateur movie maker. Every day is movie day in Florida, and practically every hour of every day. Due to the lack of moisture in the air, even the rainy days

are sunny most of the time. Drizzily, foggy days are unknown.

There are unlimited subjects available on every hand, waiting to be filmed. Of course, in the winter season there is an abundance of life and action in the tourist centers. Sports of all kinds supply endless subjects. There are golf and tennis tournaments where the world's best players may be caught in action. Speed boat races where the fleetest craft give you all the action you can ask for as they round the stakes. Bathing, aquaplaning, surf riding, diving and swimming contests are to be seen along a thousand miles of ocean and gulf coast. Horse and dog racing, alas, are out of the picture for the present, although there is always hope of more liberal legislation.

of a problem as I had no precedent to go by. For once my wild guess was about right, and the results were very gratifying.

In taking pictures in this way it is essential that the glass bottom of the boat be clean and that over head light be excluded as far as possible to avoid reflections.

Other springs of lesser flow, but in some cases of rarely picturesque setting, are Wekiwa Spring near Apopka and DeLeon Springs and Blue Springs near Deland. No trip through Florida is complete without a visit to these springs.

The other reel, and perhaps the one recalling the happiest hours of camera work depicts the story of the national Tarpon Tournament at Venice which was held in June.

There is probably no more spectacular or thrilling sight in the realm of sport than the first lofty leaps of this silver-plated finny athlete as he tries to expel the strange tugging thing which was in his last morsel of breakfast.

Within a few seconds after the strike he comes out of the water like a projectile, shaking his head and returning to the water with a resounding splash. Sometimes this leap will be repeated several times.

It was my aim and ambition to get a few feet of film showing complete leaps. It is not difficult to catch the fish in air if you are in his vicinity, but, to start the film before he has left the water and record the entire leap to the settlement of the spray from the last jump, is

a task to test the patience and skill of any amateur cinematographer.

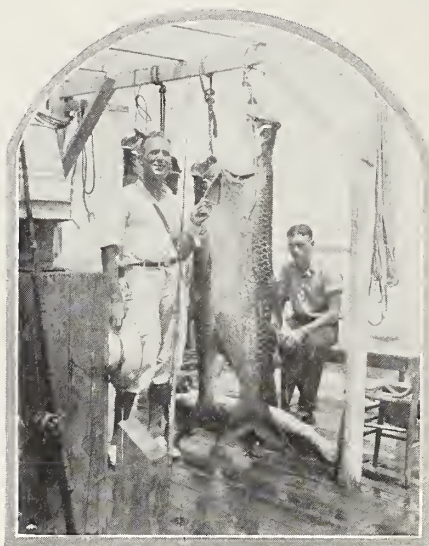
The first hour of day light is the time when the tarpon is likely to strike most readily. Therefore, the

boat and, of course, to work from one of the skiffs was impossible during the tournament. I finally found a good natured and skilled fisherman who was willing to withdraw from the tournament for a day and fish from a power boat. With his cooperation I got good results.

As soon as he felt the fish strike the bait he would shout "Fish," and I would aim my camera at the point where the line cut the water and press the button. In this way I would get two or three feet of film before the fish made his entrance. Sometimes the fish turned out to be a shark or grouper in which case I got nothing but an expanse of the Gulf of Mexico.

Owing to the early hour at which we started making exposures my diaphragm aperture varied all the way from F 3.5 to F 1.6 with a color filter. The mid-day light on the Gulf of Mexico is so intense and the reflected light so strong that it is almost impossible to under expose a film.

As a general rule the light in Florida will be found nearly twice as fast as in New England. Florida winter light is faster than New England summer light by at least fifty percent. This statement is not based on scientific data, but merely the result of my personal observation. But, wherever you go with your cine camera in Florida, you will find delight in the perfect conditions for filming, and when you project your films you will agree with me that "every day is movie day in Florida."



CHAMPIONS
Angler and Catch
At Tarpon Tournament
Venice, Florida

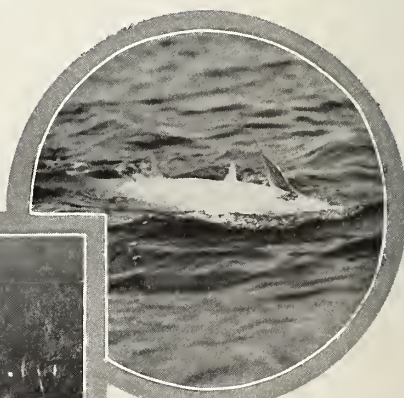
fishermen breakfast at four o'clock, embark on the mother boat at five and reach the feeding ground an hour later just as the sun is coming up. On sighting a school of tarpon each fisherman with his guide gets into a fourteen foot skiff and starts out for the fish. The rod used varies from nine to twelve ounces with the proper thread line, and the bait is a small live rockfish or catfish.

After the first day's trial I found it impossible to get results of a satisfactory nature from the mother



FIGHTING
FOR LIFE

A STUDY IN SILVER
Beautiful photography through
translucent waters



THE GIANT
CONQUERED



FLYING FISH

A study in speed at Miami, Florida, as seen by the amateur camera

YOUR SUMMER FILMS

How You Can Make Them More Interesting This Fall

By Dr. Kinema



THIS is the season for sorting out one's films and getting them in order. We have all shot a lot of film during the Summer. It has all been screened

and we have become familiar with it, and we begin to realize it needs something or other done to it. Some of it is wonderful. Each one of us harbors a conviction that we attained at least one masterpiece this Summer. A good bit of it belongs in that discouraging class known as "fair to good." Some of it is, candidly, only "fair to poor." Finally there is that, which, however painful it may be to acknowledge it, is rotten.

What's to be done? It requires a strong man with a stout heart to throw away film. The first year of an amateur's experience in cinematography, if he is a normal human being, finds him utterly incapable of throwing away film. It simply cannot be done. Late in the year the stronger of us will "lay aside" the bleary over exposures. Still later, when we are old at the game, we become brutalized, and we ruthlessly throw into the ash barrel everything that is not really good.

And so, when Fall comes, and we run over in our mind the films we have made during the Summer we begin thinking about this difficult question of sorting. There are a few bits of helpful advice that may be given to those of us who are facing this situation for the first time.

First of all, it is a good thing to have an understanding with one's self as to just what it is we are trying to do. Is it to accumulate film, any old kind? Or is it to create a series of interesting reels?

If the former, then hang on to all the old poor stuff, buy humidors cans by the gross, but don't ever venture to ask even your best friend to look at it. You will lose his friendship. If the latter, then tighten up your belt, square your shoulders, set your jaw and resolve firmly to chuck everything that is not *interesting*.

Deep down in your heart you know what really is interesting. A scene does not have to be photographically perfect. If the action is striking it can be over exposed or under exposed or shaky, or out of focus and still be interesting. However, if it is photographically a knock-out, any old action is very likely to be interesting, because of its superlative brilliance. If it is beautiful—artistically beautiful—then it is always interesting. If it is artistically beautiful and photographically perfect too, it is a thriller and worth ten times its weight in gold, and then some.

This question of being interesting can be regarded from another angle, in sorting over one's films. You can play a bit of a trick sometimes and make a reel interesting by the way you combine certain pictures. When I first faced the difficult job of sorting out a lot of miscellaneous films I had about everything that there was in the way of subjects. Travel pictures, friends standing on

the front porch, the dogs, the cats, the babies, the farm, the canoe club, the yachting cruises, Lindbergh, a fire, traffic jams, reversed scenes, the college reunion, the company's outing, the garden club, and all the rest of it. I began by establishing one reel which should be only my ultra-ultra best. I titled it, "Favorite Bits" and I put in it only my masterpieces. The latter will come at the most unexpected times to all of us. I added to this reel as I went on, and today it is my show piece. Whenever friends come in or I am asked to show some of my pictures this 400 feet of selected film invariably knocks them cold. I'm terribly in love with it, myself.

Next, it seemed the thing to do to build up all my marine pictures into a series of reels. Whether they came in a travel reel or a cruise or how, they went into "Down to the Sea in Ships," and when the yacht club wants an evening of pictures they always ask for these reels.

Next, I established an "Interesting Places" reel, and into this went all the queer odds and ends that were good photographically and reasonably interesting to people. Of course, everything is titled so the audience always knows exactly what they are looking at. A title can work wonders in a reel of this type.

Then came "My Animal Friends", and into this went the dogs and the cats and the horses, and the geese and all the zoo shots.

All the winter scenes were put into a "Winter" reel. The pretty miscel-

(Continued on page 46)



Photographs
by Metro-Goldwyn-Mayer

WHO is there that has never heard of Hollywood? It is known all over the world as the undisputed capitol of the movies. It is the place where sooner or later, all aspirants for the movies finally land. To us, particularly, it is the home of the professional camera man, or as he prefers to have you call him, the cinematographer. It is this renowned city that we are about to visit. We will wander through some of the larger studios and watch the cinematographers at work, hoping thereby we may gain some ideas that will aid us in our own hobby. Of course the professional has almost unlimited resources at his command, to aid him in his work, but nevertheless, many of his methods can easily be modified and adapted to our own use. A visit to the studios will open our eyes and make us realize that there is something more to taking movies than merely turning a crank or pressing a button.

Did you ever try to get into a movie studio? Perhaps you are one of the small minority who have succeeded in pulling the proper strings to raise the latch handle and secure admission. Entrance into the professional studio has purposely been made difficult not because of any desire to maintain secrecy but simply because the profession does not want to be bothered with tourists while it is at work. To-day it is even more difficult to get into a movie studio than it is to get out of jail! However, in this case, our long friendship with many cinematographers who have sprung from the ranks of the amateurs, will make it easy for

MANY are the methods and devices of the professionals which the amateur would employ with profit if he were but familiar with them. With the other amateurs of the country in mind Mr. Dusenbury visited the great Hollywood studios for AMATEUR MOVIE MAKERS and has set down many practical suggestions gleaned at the movie capitol.



CAMERA ANGLES
A suggestion for variety
in amateur films

us. In fact, we are invited to come in and observe them at work whenever we visit Hollywood.

At all events, almost before we realize it, we find ourselves in the midst of the hustle and bustle of one of the largest movie studios in Hollywood—in fact it is one of the largest in the world. It contains a number of huge buildings which are called stages and in each stage are

several groups or companies each working independently. Each company has its own staff of camera men, directors, electricians, technical advisors, and actors. Actors are mentioned last, because to the camera man, the actor is of least importance! Each of these companies is busy at work on a scene. The scenery itself is called a set. Dozens of these sets are built in a stage and carpenters are always to be found at work tearing down old sets and building new ones. After wandering through several of these sets, stumbling over electric cables, lumber, and stage props, we finally locate one of our friends at the crank of a husky professional camera. His camera, in comparison to ours, seems huge. He turns a crank while our own camera is spring driven on the pressure of a button. Nevertheless, both cameras take movies and work on the same general principles so there is really no reason why we can not apply some of his methods to our own work. Our friend is glad to see us and we find him very talkative and only too glad to tell us about his work.

The scene before us is a cafe. Real food is being served in tempting style. Some things however seem strange to us. For one thing, we notice that all the tables are covered with pretty pale pink table cloths and the waiters wear coats of a pale pink tint. Why the pink, we wonder? Why not white as is used in all the cafes we are accustomed to visit? We are informed that this shade of pink photographs white. If white were actually used under the strong

lights, it would reflect so much light that the whites in the finished production would appear glary and chalky. To soften this brightness pink is used. In this way a much more pleasing effect is obtained on the screen. This information made us recall how glary some of our own pictures were, especially those taken in the direct sunlight of ladies dressed in white. In future we are going to suggest to our friends that they wear pink, or in fact any light tinted dress, in preference to white, if they want their picture taken.

Next we notice that our cinematographer has erected two screens that almost come together and it is through the small crack remaining open that the lens of the camera projects. It appears as if he is trying to hide his camera, but it is for an important reason. On the tables in the cafe scene before us, there is much glass ware. All glass, at certain angles, acts like a mirror and will reflect light. It often happens that some piece of glass ware is placed in such a position that it reflects light or even an image of the camera itself, directly into the camera. To see the reflection of the camera and camera man in the completed picture would of course spoil the entire illusion. therefore the camera is most carefully screened with dull black screens whenever anything is being taken that might possibly reflect light back into the camera, or act like a mirror and reflect unwanted images.

We are greatly impressed by the sturdiness of the husky tripod on

which the camera is mounted. For best results, we learn, the camera should be as firm as a rock. Holding a camera in the hand is all very well for a person who doesn't care whether his finished picture vibrates on the screen or not, but to secure good sharp pictures of professional quality, a tripod is very necessary. Every camera, regardless of make, will give better results when mounted on a good strong



CHARIOTS, ANCIENT AND MODERN
How races are filmed for the movies

tripod, one that is heavy enough so that it won't vibrate when the camera is in operation. The improved results will be more than worth the trouble of carrying and setting up the tripod.

While we are inspecting the professional tripod, the assistant camera man takes a tape line out of his pocket and measures the distance from the camera to the leading lady. He measures it carefully and accurately and reports the result to the camera



HELPING OUT THE SUN
Electricity is used to supplement natural daylight

man who in turn adjusts the focus setting of his lens accordingly. We recall that the lens on our own camera is adjustable as to distance, but we always estimated or rather guessed at the distance to the subject we were taking. The professional explains to us that it is very essential that the leading lady appear sharp and clear when the picture is projected on the screen. She is the center of attention and must clearly stand out. To be sure of an accurate focus the distance is actually measured with a tape measure. It flashes through our minds that more than once we have been disappointed in an otherwise good picture because it was just a wee bit out of focus. It looked a bit blurry and lacked that professional clearness that we always see in the big movie theatres. We mentally resolve that in future whenever we use a camera with an adjustable focusing lens, we will get a tape measure and actually measure the distance instead of guessing at it or even, as we sometimes have done, forgetting to set the focus at all. We are all anxious to get the best possible results yet at times we are just a bit careless in operating the camera. Why not work carefully and thoroughly so that we can always get one hundred percent pictures on our projecting screen?

The assistant camera man even goes so far as to measure the distance between the subject and the klieg lights.

"For this particular scene," explains the camera man, "we must have absolutely even illumination on both sides of the subject. In other

(Continued on page 55)



WEATHER A LA CARTE
A made to order storm in Hollywood

FACADE
OF THE
PALACE

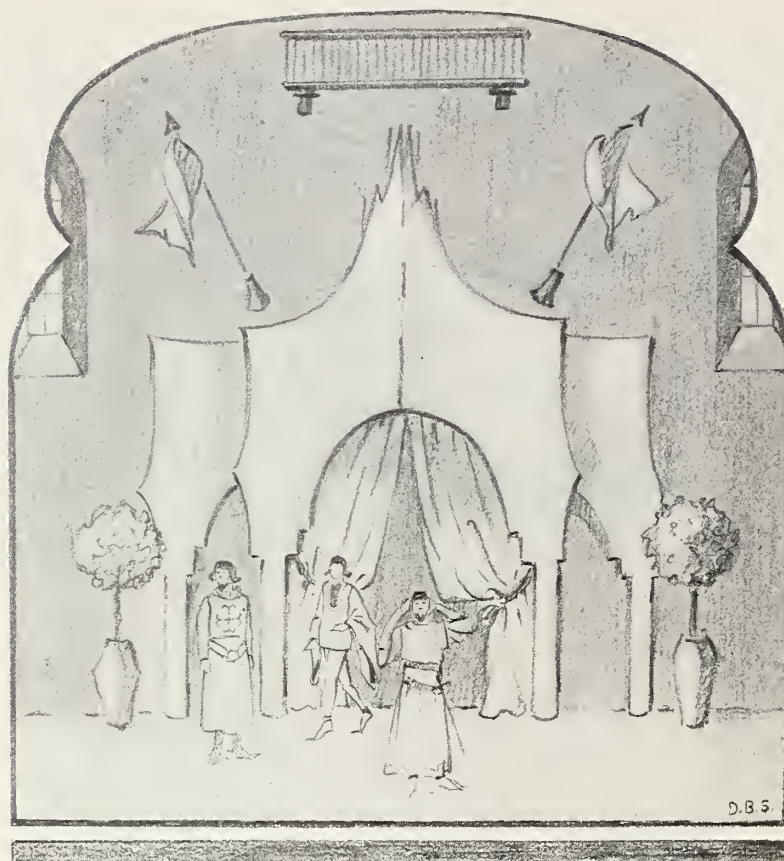


PLATE ONE

Simplified SCENERY *for* PHOTOPLAYS

How Modern "Little Theatre" Stagecraft Can Be of Aid to the "Little Cinema"

By Edgar Bohlman

MODERN stage designs, as originated by the art theatre and later adopted by the commercial theatre, can be used with equal effectiveness in the production of photoplays, whether commercial or amateur. The influence of the modern art of the theatre is already to be discerned in the settings of the more progressive commercial directors, but it is for the amateur that these advanced methods of producing the desired scenic atmosphere probably hold the greatest import, because of their extreme simplicity and inexpensiveness.

The modern tendency of stage design has been toward simplicity, not particularly for economy, but for directness of expression and to create a single idea or mood in harmony with the action of the play. It, therefore, is obvious that similar methods are logical in the making of photoplays. The new cult of scenic simplicity has to date been most widely employed for motion pictures in some of the imported German films.

In making amateur photoplays this method is particularly appropriate, as such amateur films are

usually short in length, as compared with commercial productions, and since such short photoplays usually embrace but one basic idea, the setting should be in harmony with this central idea and expressive of it. It merely depends on how eloquent and expressive the stage craft employed be if the maxim effect possible is to be secured.

Since the pioneering in modern scene design has been largely the work of the experimental theatre, the motion picture maker who wishes to avail himself of the experience in this field should study the solutions of scenic problems offered by these art theatres, or the commercial productions inspired by them. And since this source will be so suggestive of possibilities, it will probably be most helpful in this discussion to detail how such stage settings may be adapted for the cinema.

The designs illustrated are from a stage model for the settings of "Much Ado About Nothing." Due to the great number of scenes in a

Shakespearian drama it is necessary to arrive at a skeleton or permanent setting, which, by slight change, addition or elimination of parts, together with the help of lighting effects, will serve as appropriate pictorial background for the entire sequence of action. This skeleton setting, furthermore, to be in harmony with the entire play, no matter how it may be varied in detail, must express in its psychological effect on the audience, the spirit of this particular comedy.

Since "Much Ado About Nothing" represents a mad whirl of life, the permanent setting in this case is conceived as a central pivot, formed of six wings hinged together, a wheel of arches around which, and from which, the action of the entire play radiates. The varying spirit and the exact pictorial necessities of each scene are therefore expressed by simply altering the position of the hinged wings, by changes in lighting with consequent variation of shadows, together with a minimum of properties, such as wreaths, banners, or furniture, suggestive of the character of the scene.

Plate Three represents a ballroom scene. It shows the simplest arrangement of the model in which each wing radiates geometrically from the axis, suggesting an ornamental pavilion. In this instance a backdrop, further suggestive of a lofty ballroom, is used in supplement. To enrich the scene, festoons are entwined around the pillars. The lighting should come from the sides so as to give an effect of plasticity to both setting and actors. Used in this way, a particularly striking scene can be arranged by having the guests of the ball join hands at a moment of hilarity in the action and dance around the pavilion, winding in and out of the structure in the figures of an elaborate and effective May Pole dance.

Plate Two represents an orchard scene at night. The same formation of the model is retained, as in Plate Three, and the effect of tree trunks is secured by the method of lighting. A flood of light is concentrated on the lower part of the back drop or cyclorama so that the spectator seems to be looking through the trunks of trees, silhouetted against the wall of a palace, lighted by a brilliant moon. If desired a few branches may be used to further suggest the forest feeling. The distinctive top of the permanent set can for this scene be eliminated by the use of a masking drop. Through this suggested grove of trees the audience will see only the forms and shadows of the moving characters.

Plate One shows the model placed to give the illusion of the facade of the Ducal Palace. It is used perfectly

flat for this purpose, making a straight line in plan. It is moved far back against the cyclorama with a full blaze of light thrown upon it. To further enhance the detail, banners are hung from the front and potted trees are placed on either side in order to accentuate the formal symmetry of the building.



ORCHARD AND MOONLIGHT
Plate Two

By the methods illustrated in these three scenes an infinite variety of settings can be arranged with the simplest of accessories. In fact the greatest variation in the effects perceived by the audience will be the result of changes in lighting, all of which can be achieved with the use

of the simplest of flood lights. Subtlety and nuance may be evoked by the use of dimmers and the lighting of individual figures with baby spot lights.

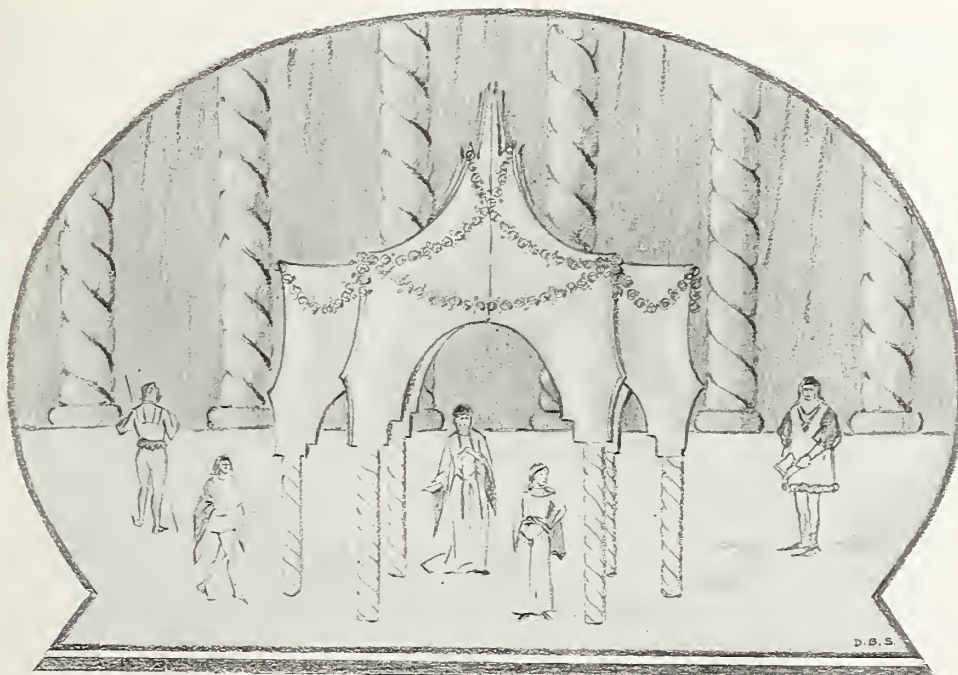
From this discussion it will be evident to the producer of an amateur photoplay that such skeleton or permanent settings, of which the one described is merely an example, offer a simple and effective solution of scenic problems, when used with the necessary accessories and proper lighting. Such settings, many different types of which will be seen in art theatre productions, can be inexpensively made of beaver board on frame work. Since the best amateur filming results are secured with closeups, these settings need not be large. They can be extended, however, by the use of neutral curtains or drops.

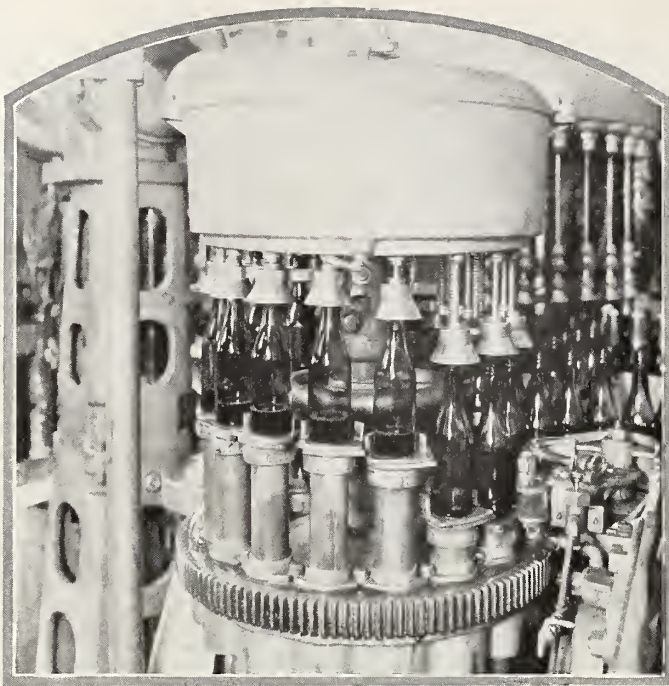
And since artificial lighting is not always available to the amateur, it is also possible, with care, to use these same methods for natural daylight filming.

In short the use of realistic settings is not only expensive and difficult for the amateur, but far more artistic effects can be secured through the combination of clever photography and atmospheric settings. In suggestion lies the secret. Through its adroit use the amateur may contribute to the cinema the same advances in artistry which the little theatres have given to the commercial stage. In development of the thoughts so briefly outlined in this article lies much of the hope for development of the cinema into a distinct art form.

THE BALLROOM
Plate Three

Here the permanent setting is used as a Pavilion, festooned with flowers





Photograph by Stanley Educational Film Division

THE PROHIBITION BLUES

As played on a soft drink bottler for home projectors

FOR some years makers of industrial motion pictures have flourished as a worthwhile branch of the industry. Equipment equal in quality to that used in making the largest productions was available to the industrial producer. The only drawback to the widespread use of industrials was the weight and bulk of the projection machinery with which the client's representatives were equipped.

When sixteen millimeter film was first brought out for amateurs it was greeted with laughter by the industrialists. "Just a toy," they said. This attitude changed to one of jeal-

ousy as executives, purchasing an outfit with which to photograph the family, discovered that they could take fair pictures of their plants and in that way carry their messages right into the offices of prospects. The attitude of jealousy soon passed however, as the amateurs discovered that the industrial producer, with his professional equipment, could produce better results than they could

SELLING WITH SIXTEEN

Enormous factories or distant lands can be taken to the prospect's very office by amateur film and daylight screens

Photograph by Visugraphic Pictures Corpn.



INDUSTRIAL

By Don Bennett and

THE history of widespread adoption of amateur motion picture equipment for industrial purposes will be of interest to amateurs as it reveals unique applications of the instruments of their personal hobby.

themselves, and also present a more effective story as the result of professional experience. The present day practice, which has stood the test of time, is to photograph industrial films on the standard width stock and reduce the desired prints for use in the lighter and more compact projection equipment.

It was not long before someone conceived the idea of using movies in a window display, and as sixteen millimeter film is only made in a safety base, it was the only film approved by the Underwriters Laboratories for use in unprotected locations. This same development brought about a great change in industrials. Heretofore the picture simply presented the product or process in great detail with little or no attempt at a story. But with a window machine, presenting the product direct to the buying public, it was necessary to include salesmanship in the picture and, as interest is the cardinal point of salesmanship, the easiest way to create interest was to in-

(Continued on page 52)

FILMING

E. F. Stevenson

FUTURE developments in the industrial motion picture field, as prophesied by Mr. Stevenson, hold deep import for all owners of amateur projectors, and for our readers who are executives of great corporations.

NATION wide use of home projectors has opened up a tremendous new field for the distribution of industrial films with educational and entertainment value. Such a distribution, if wisely planned and executed, will not only be of benefit to industry, but a service to home projector owners as well. To the home projector owner it will mean that a new world of splendid films, expertly made to instruct while they entertain, will be opened up to his family at a nominal cost, or at no cost at all, for the concerns which adopt this "service" method of carrying their message to the public will be glad to send their films for mailing cost, or perhaps even free. To the manufacturer or merchant it will mean the opportunity to carry his plant or his product into thousands of homes and in time into millions of homes. It will mean that he can talk to the entire family for fifteen minutes or more through the effective medium of motion pictures, which will visualize his story as spoken or printed words never do.



Photograph by Visugraphic Pictures Corp.

THE ROMANCE OF MACHINERY

As realized in *Metropolis*, the great German photoplay, can now be brought to the home via industrial films

Since the amateur movie makers of today are the highest type of American citizens, men and women of means and of culture, his message will be received by people who will be able to appreciate its every value, and, who, if they so desire, have the funds to avail themselves of whatever he has to offer.

Nor, since such films have been prepared for various commercial purposes, should the amateur fear

that they will prove to be merely advertisements. Millions have been spent by American industries in preparing films for their various needs. They have called on the best professional talent, and the finest equipment has been used in their preparation. It has been essential in their making that they should be interesting, if people were to be interested in seeing them. Therefore a large proportion of such films are human documents, tracing the history of great industries, telling the fascinating stories of how products are made,

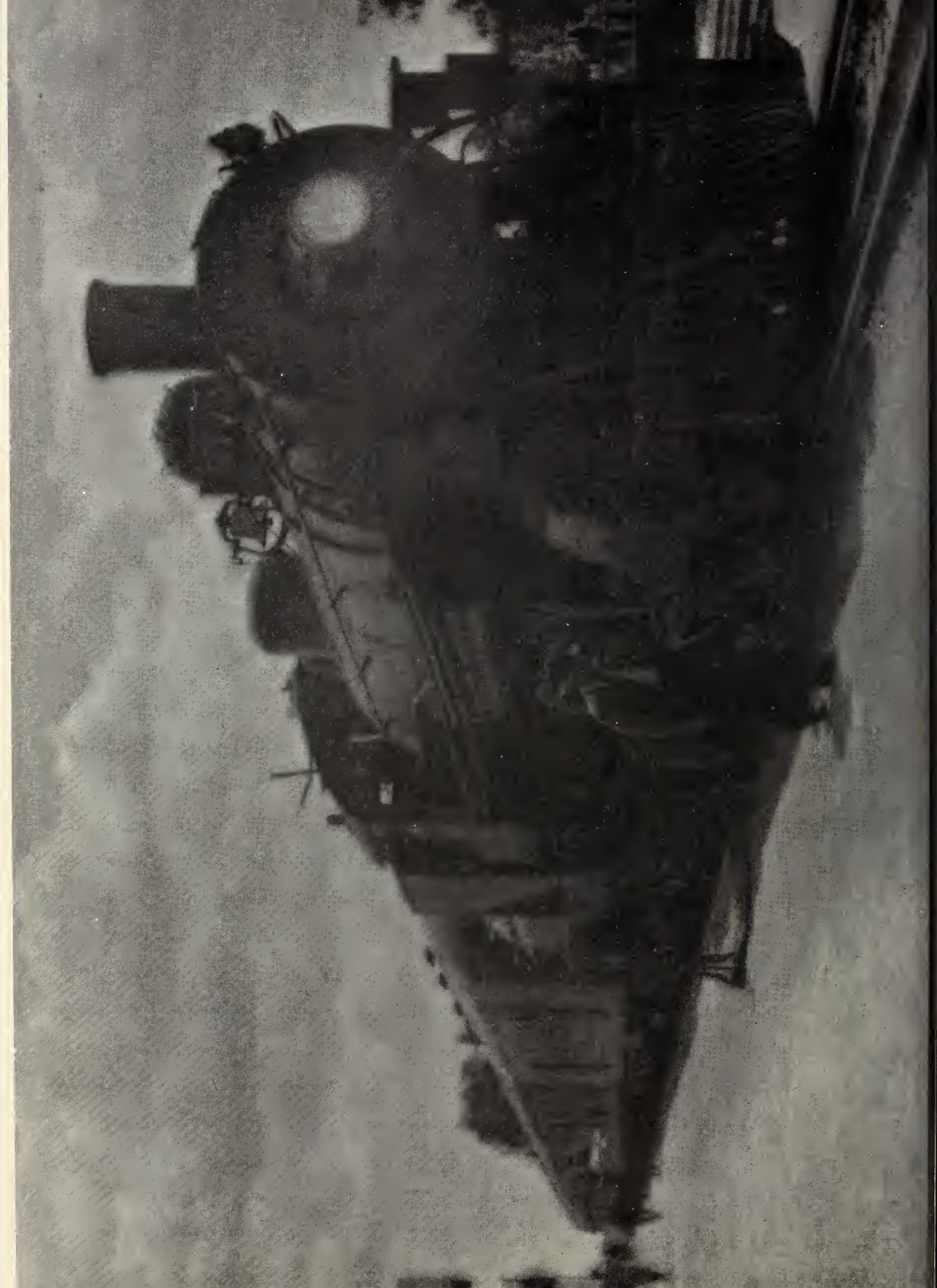
(Continued on page 52)

SILVER SERVICE ON THE SILVER SCREEN

The beauty and charm of many industrial films make them ideal for home entertainment

Photograph by Stanley Educational Film Division







TITLE SUGGESTIONS

On the facing page, THE GIANT, an art title background for your own use. Above: center, how art backgrounds look when titled; left, conventional border; right, special border. Below: left, cartoon title; right, plain title.

TITLE DATA

By Walter D. Kerst



THE five different types of titles are as follows: The broken title, the trick title the spoken title, the narrative title and the comedy title. (See "The Title—

The Mouth of the Movies" by James O. Spearing, in the July issue of AMATEUR MOVIE MAKERS.

Materials needed for various types of titles:

a. Black and White Titles:

1. Black cardboard of good grade, even in tone, and really "black" (Many so-called blacks are dark gray), or

2. Title boards, with grooves into which celluloid letters are fitted.

3. Celluloid letters, procured through your dealer. These are fairly expensive, but can be used again and again.

4. Gummed white paper letters. These are pasted on the black cardboard and cannot be used again. Procurable at Ticket & Tablet Co., 35 West 45th Street, New York, N. Y.

5. A good white ink or paint, applied with pen or brush makes an excellent title if you are good at lettering; be sure letters are opaque in order to get a good white. (Johnson's Snow White Ink is ideal.)

6. Borders around titles—admits of many variations—material used—brush white paint or ink.

EACH month AMATEUR MOVIE MAKERS presents a data page which attempts to boil down the many sources of information on each subject, or section of a large subject, so that a file of these data pages will give the amateur a summary of the information most vital to his success in a convenient and easily accessible form.

b. Art Titles:

1. Photograph used as background for titles—have photograph dark enough so that white letters can be read easily.

2. Pastel drawing used as background—gives very soft tones on film—suggests atmosphere of the picture.

3. Cartoon drawings—for comedy titles—help tell the story.

4. Animated title—this can be done with many objects—dolls, letters, cartoon figures, etc.—makes a novel title.

5. Moving title—this is used when there are too many words in a title to go in the given space. After the first lines of the title are on the screen long enough to be read, the title moves slowly upward, bringing the remaining lines in view. (See: "The Fine Art of Titling" by W. J. McCarthy in the September issue of AMATEUR MOVIE MAKERS).

HOW TO MAKE TITLES WITH THE FILMO:

1. With Arc Light—Place arc light slightly nearer the title board than camera: camera should be between 30" and 36" distant from board, dependent on how it looks in the finder. Center board in finder. Then move it $1\frac{1}{4}$ " to the right. This will assure centering the title on the film, because of the finder being mounted to the left of the lens, and the finder not registering accurately at such close range. It is advisable to use lens in focusing mount; if focusing mount is not available, unscrew regular fixed focus lens mount one complete turn so as to properly focus on title. Lens is now set for 30". Operate arc light on 20 amperes of current; set diaphragm at F. 5.6, camera at normal speed.

2. With Incandescent Light—Two 250 watt lamps, 18 inches away from board and 12 inches from edge of the card. Use stop F:4.5 or F:5.6. Set camera at normal speed.

3. With B & H Character Title Writing Outfit the instructions are furnished with equipment.

4. In daylight—Title board should measure $10\frac{1}{2}$ " x $13\frac{1}{2}$ " in size; letters from $\frac{1}{2}$ " to $1\frac{1}{2}$ " high; about $\frac{3}{32}$ " wide. Place camera 28" from front of title board, measure from the lens; center title in finder; move board $1\frac{1}{4}$ " to the right. Exposures; F:16 when board is in the bright sunlight; F:11 when light is hazy; F:8 when also using Filmolite. Use

one foot of film for each five words of title. For one, two or three words, use a half to $\frac{3}{4}$ of a foot.

HOW TO MAKE TITLES WITH THE CINE-KODAK:

1. Cine-Kodak Model B, F:6.5 lens—20 mm. focal length—The dimension of the card, the bulletin board or the photograph should be $12\frac{1}{2}$ inches high by 17 inches wide. Set up the title card indoors or out, as the case may be. In photographing outdoors in direct sunlight use stop F:8. In photographing indoors with the card in a patch of sunlight use F:6.5. Be sure to fully wind up the spring, then place Model B on a firm support, a bureau or table, with the lens exactly 30 inches from the card.

The finder will not correctly frame the titles. Frame this way: Sight the Cine-Kodak by eye along the line on the top (where the door is attached to the camera) to a point $1\frac{1}{2}$ inches above the center of the title and $\frac{3}{4}$ inch left of the center. Since there is no focus to set you are now ready. Just press the lever, counting one second for each word, always operating the camera for at least three seconds.

2. Cine Kodak Model B—F:3.5—25 mm. focal length lens. Directions same as above except portrait attachment should be used; camera front 33" from title.

3. Cine Kodak Model A. Title cards should be 11" x 14", lens covers a field 9" x 12", when the camera is set at the proper distance (30 inches) for photographing. Letters in all titles should be about $\frac{3}{8}$ " to $\frac{5}{8}$ " high and about $\frac{1}{8}$ " in thickness for lines making up the letters. If too narrow lines are used letter will "fill" and look dull when projected. Exposure outdoors—F.16.

Artificial light: Two 250-watt lamps; 18" away from board and 12" from the edge of the card. Camera should be 30" from title; stop F.5.6; focus for 4 feet; crank 2 turns per second; one turn of crank for each word in title.

4. Cine Kodak Model B—F 1.9 For each title obtain a piece of black cardboard (9 x 11 inches) and either write or print the title on it with a small brush and white ink, being careful that the letters do not come closer than one and a half inches from the edge of the card. The most satisfactory results are obtained when the capital letters are made about five-eighths of an inch high and the small letters about three-eighths of an inch.

When the ink is dry, tack the title card securely to a wall outdoors, in the direct sunlight. Place the Cine

Kodak with the front twenty-four inches from the card, and level with the center of the title. Mark a point in ink exactly in the center of the Sight Finder lens. Frame the title by aiming the Cine Kodak so that a pencil mark two and a half inches above the center of the title appears above and just touching the ink spot on the finder lens. In doing this, look as nearly as possible through the center of the sight. Erase the pencil mark on the title before photographing, but do not move the title or the camera. Set the focusing scale at two feet, and the lens diaphragm at F.11.

HOW TO MAKE TITLES WITH THE PATHEX:

The Pathexgraph is a small device to be attached to Pathex Camera for the purpose of titling any view or subject just before photographing the same.

To make titles: Insert a piece of white cardboard, 2 by 2 inches, in the card holder. Write titles very legibly with black ink or very black lead pencil on a white card and within the frame of the vignette. The vignette is a guide frame for the proper placing of the lettering. When title is written, lift and remove white card and replace it in card holder with writing facing lens. (The vignette is now hidden from lens by white card).

Lens aperture of camera must be set two points wider than the subject you are to photograph. For instance, if the light and subject to be photographed requires, as given in exposure chart, an aperture of 10, use for making title aperture 5.

One turn of handle of camera is enough for each title. If you are using Pathex Automatic Drive on your camera, allow the same to run just one second. After film has been developed, by using the notcher, the title will remain projected on the screen sufficiently long enough to be easily read.

After the title has been photographed, bring down card holder to horizontal position—set lens aperture on camera in accordance with directions on exposure chart and photograph object.

To open camera without taking off Pathexgraph, raise horizontal part of frame until guides are disengaged from sides of camera.

HOW TO MAKE TITLES WITH THE DEVRY:

Set the title about 32" from the front of camera. Standard letters are about 30 pt. type with the capitals $\frac{3}{8}$ " to $\frac{1}{2}$ " high. It is not essential that the letters be strictly regular like

those made by professional show card sign painters.

The cards may be placed upside down in front of the camera for easy reading when focusing direct on the film, and the surface of the cards must be strictly parallel with the surface of the film in the aperture.

The easiest lighting for the amateur to begin with is that obtained outdoors on a clear day. If this is not convenient and the photographer desires to work indoors, the card may be placed in the sun parlor in such a way that the light from the windows will fall on the card rather than the lens. If a sky-light is available, this also constitutes a good light. On clear days the above forms of exposure may be successfully used without artificial lighting. In rooms with ordinary lighting, artificial light should be used to reinforce the daylight—two 400 or 500 watt projector lamps. The lights should have reflectors back of them to screen the light from the lens and from the eyes of the photographer, and reflect more of the light on the cards. Place the lamps one on each side of the title card, at about half the height of the card, in such a way as to secure even lighting of all the letters.

The direct-on-the-film finder requires the use of a small magnifying glass, such as a jeweler uses. Place the glass with the lens side to the eye, directly over the opening at the side of the camera. Turn the opening in the lens to its highest point F 3.5, in order to get as much light on the film as possible, for clear vision with the magnifying glass.

The above directions apply when the amateur wants negative titles from which he can make any number of positives. Where only the one print will be required, it is more economical to use positive film in the camera for titles. In that case use black ink on white cardboard for copy. The letters will then develop white in the dark room, and the film can be attached directly to the positive picture prints.

HOW TO MAKE TITLES WITH THE VICTOR-CINE CAMERA:

These titles are made by means of a device attached to the camera. Explicit directions for using this device with the New Victor are not available at this writing, but will be published in next month's "Clinic."

HOW TO MAKE TITLES WITH THE EYEMO, THE INSTITUTE STANDARD AND SEPT CAMERAS:

Follow the same general directions as given for the other types of cameras, making allowance for the size of title cards and distance of camera from card.



Street of the Cypress

One of the beautiful motion picture locations in Cuernavaca, Mexico



THE CATHEDRAL OF CUERNAVACA

MOVIE MAKERS' MEXICO

On Location at Cuernavaca Where Beauty and Romance Await the Amateur

By Carlos Tejeda

Illustrated by the Author



OUTSTANDING of Mexican towns in beauty and interest to the amateur movie maker, who is also a winter traveler, is Cuernavaca, nestling 4,600 feet above sea level, and located only

forty miles by motor car, or seventy-five miles by railway, from Mexico City. Owing to the varied display of vegetation, the ever changing scenery between the valleys of both cities, and the sublime appearance of mountains and volcanoes that offer the camera of the traveler an unequaled show of majesty, the journey to Cuernavaca is extremely interesting and enjoyable.

In the valley of Cuernavaca, tucked in among the mighty volcanoes, Ixtlacihuatl ("white woman" in the Aztec tongue), Popocatepetl ("smoking mountain"), and the massive Ajusco, lies this camera paradise, odd and quaint under a deep blue sky. It greets the eye with the exuberant green of palm, laurel and cypress, through which are glimpsed the red tile roofs of the houses, erect-

ed along narrow, uneven streets in the manner of a Spanish village.

Hoary with age stands the antique palace of the Conqueror Cortez, one of the romantic spots of the town, which no cameraman could resist. The musty old Cathedral and other churches built by the Spaniards in the XVII Century constitute other mystic and graceful features of Cuernavaca. They vividly suggest pictures of evening twilight, peace pervading the dusky surroundings, and the grave chiming of the nearby church bell, casting a veil of meditation over the spirit of *Il Penseroso*.

Across the street from the Cathedral, and totally enclosed within high walls, is the old Jardin Borda, named after the powerful miner and millionaire who created it. Within, the visitor experiences a sense of grandeur and solitude, created by the tropical wealth of vegetation around him which expresses itself in trees of colossal height and multitudinous flowers that pervade the air with their essence, while here and there soft whispering fountains give an old fashioned and romantic character to

the spot. A beautiful panorama of the valley is beheld from a "mirador," a sort of informal watch tower, erected in one of the corners of the garden. Here, indeed, are a multitude of opportunities for filming the exquisite.

During the last century the Emperor Maximilian, his wife and Empress, Carlota, and their retinue dwelt for some time in Borda's Garden. The royal couple grew very fond of this beautiful place that basks under a sky diaphanous as the Andalusian heavens. An American enterprise now has a lease on the property, which it has transformed into a very good hotel, the Borda Gardens Inn, most desirably located in the midst of this small forest. One of the old ponds has been transformed into a swimming pool, but happily the precious traces of past centuries, and an intentional carelessness that is suggestive of both poetry and history, have not been effaced.

Fascinating subjects for the camera are also to be found in visiting the typical industries of Cuernavaca. Here are to be seen and filmed the manufacture of pottery, sandals,

hats, baskets of very good taste, and native jewelry, the best specimens of which are neck chains of a bright red bead from a tree called "colorin."

Among the interesting spots in the neighborhood of Cuernavaca is Xochicalco, or "place of flowers," twenty-five miles away. Before the time of Cortez there was a town on this spot erected by the native race of the Toltecs (Ulmecas). It is in ruins at present and a great number of mounds may be seen under which lie temples and palaces. Some of these have been unearthed and the purity of their architectural style, as well as the ornaments and bas-reliefs give evidence of high aesthetic gifts, and invite the traveler's cine camera. The ruins of Xochicalco have been visited by archaeologists from all parts of the world, as this spot is the cradle of aboriginal Mexican civilization. The founders of Xochicalco, the Toltecs, were the masters whose influence was greatly felt by the Maya, Aztec, Totonac and Zapotec civilizations, and Xochicalco, being a purely Toltec town, is one of the oldest in the New World, as well as the most beautiful and genuine from an artistic viewpoint.

The "Caves of Cacahuamilpa" are another attraction, located forty miles from Cuernavaca by motor car. These caves are the subject of numberless legends. Bandits in flight, after having committed evil deeds, have hidden in their fathomless depths. Shepherds and explorers have been lost in their labyrinths and died there, starved and frenzied. Lovers have there attempted to live again the idyl of Paolo and Francesca and have not seen the light of day again, only their skeletons have been found, twined in a farewell embrace. Thus run the countless stories.

In truth, there is no danger lurking in the caves at present, and twice

a week groups of excursionists arrive from all parts by automobile and are conducted by guides through the famous caves. Light furnished by first rate electric reflectors enhances the beauty of the vaults, enabling photographers and cameramen to make advantageous use of their cameras.

The tourist finds the entrance to the caves in a cavity on the mountain, and, as he enters, the span between the ground and the roof of the



CARLOS TEJEDA

cave widens gradually, until he comes to spots where the Cathedral of Saint Patrick of New York City could stand without reaching the roof. In order that the tourist may appreciate the magnitude of this masterpiece of nature, the guide occasionally fires rockets that explode without touching the rock, thus piercing the darkness and revealing

SPANISH COLONIAL FOUNTAIN
In the Jardin Borda



the astounding height of the vault. Forming weird pictures, the stalactites and stalagmites drop from the darkness above and emerge from the darkness below, in a white, ghostly confusion, like some awesome scene from Dante's Inferno. They ape immense organs; gothic cathedrals of unbounded size; a silent procession of monks climbing up a hill, crowned by mysterious darkness; a high throne, occupied by an imagined royal being, rearing itself in ghastly majesty; phantoms which bring to minds dreadful tales; ferociously fanged beasts, like Cerberus, hiding in concealed nooks; feudal fortresses, dark and sinister. To the present the end of the labyrinths has not been discovered, although a span of eight miles has been explored, constituting galleries and vaults connected by passes so narrow that it was necessary to crawl through them. However, as new vaults are discovered, they are fitted with lights and a comfortable entrance.

When the tourist finally retraces his steps, and nears the exit, he catches a glimpse of dazzling bluish light, like the dawn of a new day. It is the sunlight breaking into a thousand colors through the crystal prisms of the stalactities. Luminous life returns as he steps outside. Eager eyes embrace the free spaces. Behind is left a fascinating but awful nightmare.

Many other spots near Cuernavaca invite the cinematographer and the pleasure seeker. There is still the Amacuzas River, born in a gap in the bosom of the mountain, the lovely waterfall of San Anton, and a score of other matchless sights. In short Cuernavaca and its surroundings are endowed with hidden spots as beautiful, and with details as artistic, as their panoramas are gifted with majesty and grandeur.

AEROPLANES
AND EVERYTHING!



ACTORS *as* AMATEURS

The Rochester Community Players Produce a Photoplay



NE more group has gone in for amateur photoplay producing. "Fly Low Jack and the Game," a three-reeler made by the Rochester Community Players on amateur standard film, is having its first public showing October 13th at the Community Players' Theater.

The Community Players are a group of enthusiasts for the "legitimate drama," with a membership widely rep-

resentative of Rochester life. Being in "The Kodak City," they, least of all, could elude the bacillus amateurcinematicus, and they turned their dramatic talents to making a movie as an experiment.

"Fly Low Jack and the Game" was directed by Mrs. Harold Gleason and photographed by Harris B. Tuttle and Allan H. Mogensen. Mrs. Gleason had had her introduction to amateur photoplay making in a comedy produced by members of the faculty of the University of Rochester and shown at a faculty entertainment this spring.

The Community Players' movie is rather a pretentious affair; and yet the making of it was simplicity itself.

Most sensational, there is an aeroplane crash that equals—at least so think the amateur producers—anything that has come out of Hollywood. An able and willing flyer's maneuvers and the wreckage of an old plane did the photographic trick.

Also there was a polo game, with the principal actors mounted. But it was easy enough to borrow horses for the occasion on the sidelines of a game actually in progress without relation to the picture.

There are lawn scenes, beautiful interiors taken at f. 1.9, a drawing room scene taken in evening clothes on a sun porch at 8:30 in the morning, a swimming pool scene with the aged uncle falling in with his wheel chair, and many other "thrillers" after the best movie manner.

The story was original with the Rochester Community Players. It concerns the efforts of two wartime aviators to persuade the rich and gouty uncle of one of them to finance their projected polar flight.

The principal actors were Mrs. Harris B. Tuttle, Mrs. Angela Cobb Sessions, Mrs. Allan H. Mogensen, Wilbur W. O'Brien, William W. Winans, Jr., and Howard T. Cumming. Harris B. Tuttle and Allan H. Mogensen were the cameramen.

THE BIG SWIMMING
POOL SCENE



BILLY STARTS SCHOOL

A Timely Home Scenario

By Vera Standing



PERHAPS your Billy, or Helen or Dick began their schooling this fall, and, if so, why not reinact that memorable occasion before your ama-

teur camera? Or perhaps some of your friends are the proud parents who have just weathered that delightful family crisis. You can make them supremely happy by acting as their cameraman. All that is necessary, in either case, is to adapt the following continuity to your own needs. Or, if you so desire, you can write a new one with this as a model.

Under stress of the actual occurrence it would not, perhaps, have been wise to attempt such a filming. The general excitement on such a momentous day would not permit of careful planning and execution of even the simplest scenario. But once your revival of the rush for school is on the screen you will forget completely that it was not absolutely the true moment, as long as you have kept the action and the characterization natural.

Remember, *every single time* the relation of camera and scene changes, if only to bring the camera closer or remove it to a distance, you have *an entirely new scene* on the screen and in the continuity. If you introduce more action into this continuity, notice particularly whether you can put it into a scene already there or whether you have to interpolate a brand new one and remember them all as a result. *Spoken titles* are always followed by a bit of the scene in which the person is speaking, if only to show him finish moving his lips. You shoot the whole scene, with the right persons visibly speaking, and not until you are editing the print do you insert the print of the title into the right place.

The first and smaller figure for suggested footage is for 16 mm. or 9 mm. film, (which work out the same in footage) and the second and larger figure is for 35 mm. film. In each case, however, the running time will be approximately the same, as each



"I Guess These Will Have to Do Me For Today"

film projects at the rate of sixteen frames per second. The first footage given in each case is not always identical with the second in number of frames, but nearly so.

Here's luck!

CAST OF CHARACTERS

Billy, six years old.

Rob, his older brother, ten or twelve years old.

Beth, his older sister, about eight or nine years old.

Mummy

Daddy

Mrs. White, a neighbor.

Julie, her little girl, about the age of Beth.

Interior—A pretty suburban dining room or breakfast porch. (The latter will minimize lighting problems.)

Exteriors—The front of the house and the street on which it is situated.

Another street, with a school building.

Scene 1. Dining room. Medium shot. Table in the foreground, door to one side in the rear.

Daddy and Beth and Rob are already at breakfast. Daddy is reading the paper while he eats. Billy

comes running in and stops beside Daddy, while Mother follows after and sits down at her place. Daddy drops his paper as Billy reaches up to him. (3½ ft.-8 ft.)

Scene 2. Dining room. Semi-closeup. Camera on same side of table as characters.

Daddy bends toward Billy as the latter says excitedly.

Spoken Title 1. Daddy, I'm going to start school to-day. (2-5)

Daddy pretends to be dreadfully surprised, and carefully measures Billy to see if he is big enough. Then he gives Bill a big hug. Mummy comes partly into the scene and draws Billy gently toward his chair, between his parents. (5-12.)

Scene 3. Dining room. Medium shot. Camera behind and a little to one side of characters.

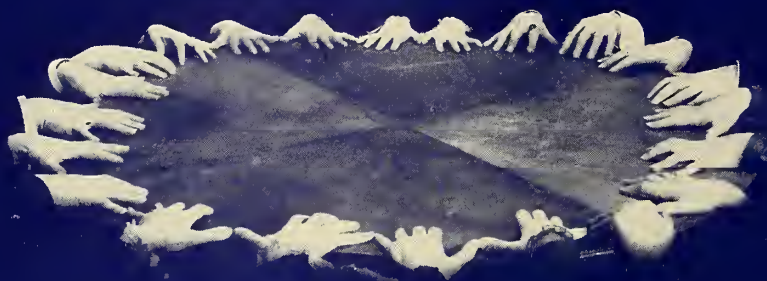
Mummy ties on Billy's napkin and points to the clock on the opposite wall. (2-5.)

Scene 4. Dining room. Clock. Close-up.

The hands of the clock point to eight-thirty. (2-5.)

(Continued on page 50)

CRITICAL FOCUSING



Reviews to Aid the Amateur

AN EERY SCENE FROM DR. MABUSE

Photograph by Ufa

The Joy Girl

FOX FILM CORPORATION

Directed by.....Allan Dwan

George Webber

Photographed by... William Miller

DEPTH THROUGH LIGHTING: In several shots fine depth is secured by brilliant natural sunlight flooding the background while the foreground is a shaded portico. The action varies between the lighted and shadowed portions of the scene.

ECONOMY OF SETS: Located at Palm Beach this photoplay is astoundingly economical in sets. Outdoor scenes predominate. Indoor scenes are the interior of a modest cottage, a hotel bedroom, the interior of an expensive summer home and the interior of a fashionable dress-making and millinery shop. Presumably these are built sets although the high light of the summer and the ease of naturally lighting any interior with present-day equipment would make a similar scenario entirely useable by amateurs.

Net Results

STANLEY EDUCATIONAL

SLOW MOTION: Much has been written in this magazine about the possibilities of slow motion photography in recording and teaching various sports. This film is a good example of such analysis and can serve as a model of this type of filming.

CAMERA ANGLES: Variety in filming such pictures is well illustrated by scenes from unusual angles, varying from shots made with the camera on the ground looking up, to tower shots looking down on the court.

THE photoplays listed here are recommended to amateurs for study in their local theatres because the particular characteristics noted below can be used by amateurs to advantage in filming their own pictures.

High Hat

FIRST NATIONAL PICTURES, INC.

Directed by.....Joseph Creelman

Photographed by...William Schurr



Photograph by First National
GIDDYAP NAPOLEON
Snowstorm a la Hollywood in High Hat

MOVIE BURLESQUE: Many secrets of professional picture making are revealed in this burlesque of the industry and therefore it is a particularly helpful picture for the study of amateurs.

TRICKS: Among the methods revealed are the stunts by which the professionals simulate rainstorms, and snowstorms, and also the use of models for miniature work and of moving backgrounds are well illustrated.

LIGHTING: The correct use of arcs and spotlights is shown clearly throughout this picture. Dummy lights and cameras are used as properties on the sets, and the scenes, of course, are lighted by duplicate lights and the picture taken with duplicate cameras.

The Cat and the Canary

UNIVERSAL PICTURES CORPORATION.

Directed by.....Paul Leni

Photographed by Gilbert Warrenton

STEREOSCOPIC ILLUSION: By placing objects between the camera and the scene, as, for example, a candlestick, or a big vase, the illusion of three dimensions is cleverly suggested. This device is analogous to framing the scene through arches or doorways, but its application is unusual and highly effective. In one instance in which the heroine had in a title just said that she felt as if she were in a cage, she is photographed through the barred back of a chair, with excellent psychological effect.

NEW TITLE DEVICE: The lead title opens with a gray cobwebby leader. Then a hand sweeps across the screen, wiping away the cobwebs, and clearing the lettered title so it may be read. This clever effect could easily be imitated, and other materials could be used, such as sand, or wet plaster.

SHADOWS: Again the power of shadows to create atmosphere and carry suggestion are adroitly used throughout this picture, in this case:

to increase the feeling of mystery and terror. The Gothic architecture of the sets lends itself particularly well to this purpose, and, also, by its eery character brightens the effect.

DISSOLVES: In the opening sequence of this picture dissolves, double and triple exposures are used with consummate cleverness, and they tell the history of twenty years in a few feet of film, a remarkable use of these devices and an economy of execution which is seldom equaled.



Photographs by First National

THE DELUGE

Delivered as ordered for High Hat



INSIDE STUFF IN HIGH HAT

And this is a birdseye view of the works

What Price Glory

FOX FILM CORPORATION

Directed by.....Raoul Walsh
Photographed by....Barney McGill

CLOSE-UPS: Seldom have close-ups been used so effectively as in the sequence designed to express the horrors of the war front, in which one close-up dissolves rapidly into an-

other. Without the use of the conventional long shots of battlefields a more powerful impression of actual modern warfare is given by this series of close-ups than hitherto achieved in films. While the deft

PITY THE SAILORS

When this model starts to rock in High Hat

Photograph by First National

technique of dissolving one scene into another is still difficult for amateurs it is not impossible, but even without the dissolves such a series of close-ups, touching on the salient points of the story to be told, would prove a clever and effective variation in amateur filming.

Underworld

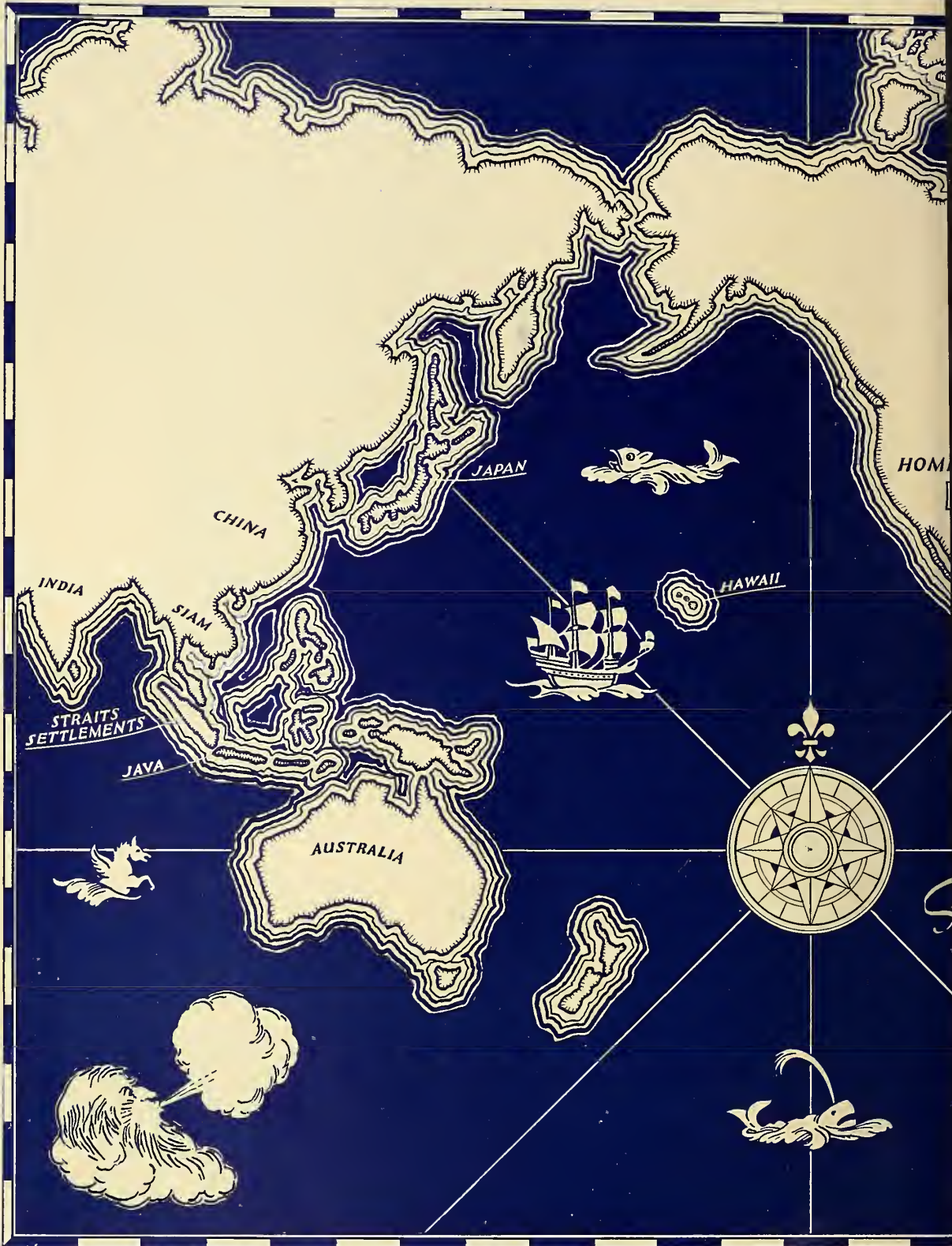
PARAMOUNT-FAMOUS-LASKEY

Directed by... Joseph Von Sternberg
Photographed by.....Bert Glennon

SHORT CLOSEUPS: To give a running impression of the crowd at the crooks ball a series of very short closeup flashes is used. Thus one gets a series of definite impressions in rapid succession, which leave a totality of impression that is panoramic. Use of such very short flashes for the same purpose can be adopted by amateurs whenever a crowd is germane to the action.

(Continued on page 53)





Annual membership in the Amateur Cinema League is \$5 which includes a one year subscription to AMATEUR MOVIE MAKERS at the special rate to members of \$2 a year. Life membership one hundred dollars, paying all dues and subscriptions for life.

Subscription for AMATEUR MOVIE MAKERS to non-members of the Amateur Cinema League, \$3 a year (Foreign \$3.50; Canada \$3.25).

Around the World

To the thirty countries named on this map AMATEUR MOVIE MAKERS send their best wishes to its readers and to Amateur Cinema League members.

THIS WORLD-WIDE LEAGUE



In Eleven Months

AMATEUR MOVIE MAKERS has spread amateur enthusiasm among its members since its first appearance last December.

WE WANT YOU TOO

Please send me further information concerning the Amateur Cinema League and AMATEUR MOVIE MAKERS.

Name

Address







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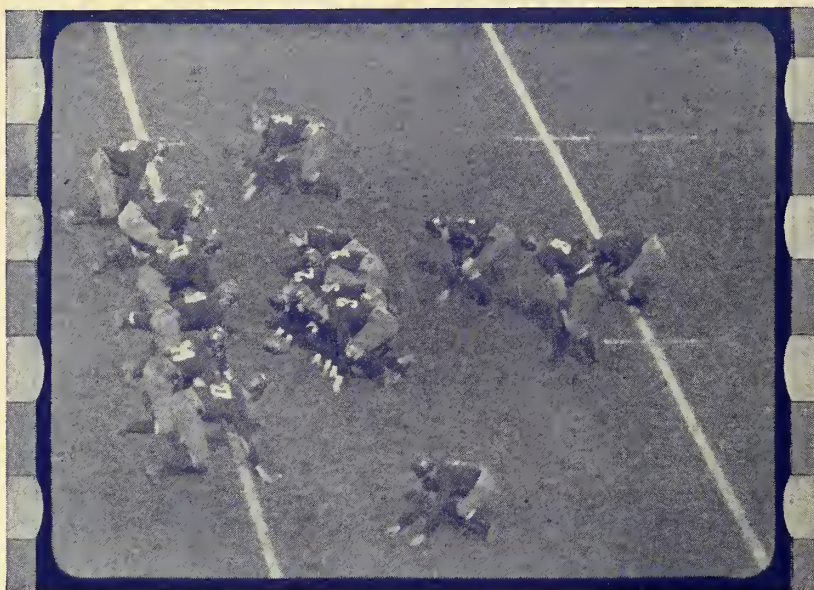
Please send me further information concerning the Amateur Cinema League and AMATEUR MOVIE MAKERS.

Name

Address

What Amateur Movie Adventures Are Ahead of You?

WHAT amateur movie thrills will be yours during the autumn and winter months? Read the Amateur Cinematographer Department of PHOTOPLAY and get the most from your camera.



Courtesy Pathe Sportlights

Of course you are taking your movie camera to the football games.

With your telephoto lens you can catch close-ups of the big moments of the big games.

You might even incorporate one of these thrills in your film for PHOTOPLAY's \$2,000 Amateur Movie Contest.

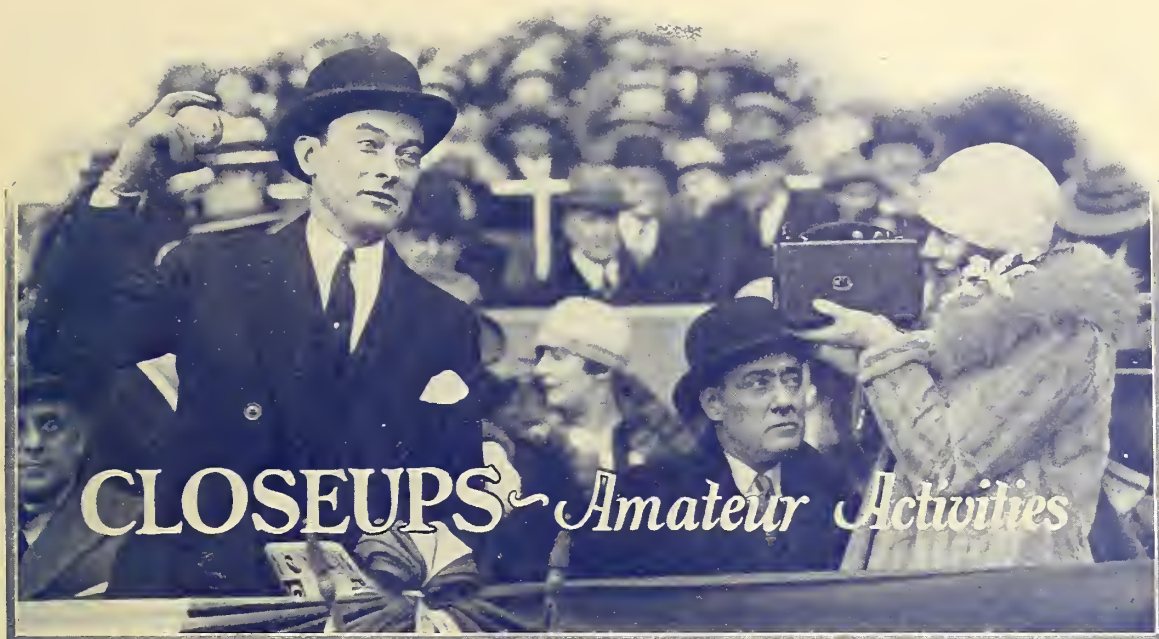
How is your contest film developing? Naturally, you are going to enter the contest. Fame and a substantial award await you. Besides all the fun you will have creating the film.

Anyway, you are reading PHOTOPLAY's amateur department. It is full of live news and information every month.

PHOTOPLAY is the foremost magazine of its field—and its amateur movie department is like the rest of this famous magazine, *always interesting and always first in everything.*

PHOTOPLAY MAGAZINE

ON ALL NEWSSTANDS or address: 750 N. MICHIGAN AVENUE, CHICAGO, ILL.



MAYOR JIMMY WALKER OF NEW YORK
In action for Lenore Ulrich, famous actress

Photograph by Eastman Kodak Co.

Significant

AMATEUR motion picture making has been recognized by the *Springfield Union*, of Springfield, Massachusetts, as of such widespread interest that a special department of that newspaper has been inaugurated to serve amateur movie makers. This bi-weekly department is headed, "With the Amateur Movie Makers, A Department for Those Whose Hobby Is Taking and Projecting Their Own Motion Pictures." It is edited by Mr. R. K. Winans.

The *Springfield Union* is to be congratulated for its foresight in pioneering along this line, and undoubtedly holds the honor of being the first daily newspaper to inaugurate such a service department. One need but recall the first tentative radio departments in newspapers, and compare them with the present generous pages and sections devoted to this hobby, to realize that history is being made by this innovation, and that it will be only a short time until the newspaper without an amateur motion picture department will be a "rara avis," indeed.

AMATEUR MOVIE MAKERS is the only magazine completely devoted to amateur cinematography, but all of the still photographic journals have inaugurated amateur cinema departments, both in this country and abroad. Even a journal published for professional cameramen has adopted such a department. Next came the great "fan" magazines, one with an excellent department and another with an amateur question and answer service. Then the sports magazines realized their relationship to

this newest national sport and are following suite. General magazines have been running special articles frequently, and the space devoted to this topic in the daily press has been rapidly increasing.



With best regards
to the readers
of the "Movie Makers"
Vienna Ernst Lubitsch

GREETINGS FROM A FAMOUS DIRECTOR
"With best regards to the readers of
the Movie Makers"
Vienna Ernst Lubitsch

AMATEUR MOVIE MAKERS feels a close bond of fellowship with all of these efforts to serve the amateur and is making every effort to cooperate with them for the advancement of amateur cinematography.

The Amateur Cinema League is also grateful to all of them for their

generous assistance in telling their readers about the League and its magazine. A specific example of this friendly cooperation published in the new department of the *Union* reads: "One of the best ways to promote amateur cinematography is to join the Amateur Cinema League, through which organized channel information and help that will mean greater pleasure and efficiency for the home movie maker can be secured."

From Austria

GREETINGS to the readers of AMATEUR MOVIE MAKERS, seen in the accompanying facsimile note, were received recently from Ernst Lubitsch, ace director.

Herr Lubitsch, on a recent visit to Vienna, Austria, made the acquaintance of Carl M. Kotlik, a Viennese member of the League, who presented him with a copy of the magazine. So enthusiastic was he about the amateur movement in America that the note and photograph were sent to America. It is, indeed, a real tribute, coming from such an able director who has done so much to advance the standards of the professional film.

Film Benefit

THE possibilities of using amateur motion pictures for philanthropic and charitable purposes is well illustrated by the benefit motion picture entertainment recently given by Hiram Percy Maxim, president of the Amateur Cinema League, in aid of the organ fund of the Congregational Church Society of Hamburg, Connecticut. A small admission

(Continued on page 51)

ADDITIONAL PRINTS

The Du Pont 16mm. Negative Safety-Film assures as many clean-cut reprints as you want—now and always.

Preserve this negative, and with it you preserve those vital, living, treasured records which you are making. Those pictures of children and parents become a record for all time—if you have a negative. Your travels, scenic views, sporting events, festive occasions—subject them to use and wear and you subject them to the fate of an old tin-type. Preserve them rather with your negative.

Reprints are \$3.75
per 100 feet.



Each of the Du Pont 16mm. Safety Negative features is sufficient in itself to invite and to justify constant use.

The negative film permits still enlargements to be made on printing paper. Printing each scene by individual light exposure insures maximum quality for the entire film—the way all professional movies are made. Fine grain emulsion with extreme latitude of exposure. A weatherproof cellophane container (Ideal for ocean or tropical travel). Simplicity of handling. Daylight loading. Furnished in 100 ft. rolls at \$9.00 which includes developing and one print; negative only for \$3.50. For further information ask your dealer or write:

DU PONT P A T H E
Film Manufacturing Corporation

35 West 45th Street,

New York City

*Demand Du Pont
and you'll get the best*

Thirty-four



*Demand the best—
and you'll get Du Pont*



THE MOSMAN CINE CLUB OF SYDNEY, AUSTRALIA, ON LOCATION AT BALMORAL BEACH

Is Your Club Here?

WHAT have you called your club? You didn't know you had one? If not, why not?

Because the latest development in amateur movie making is the local club movement. Because the appearance of this new department in **AMATEUR MOVIE MAKERS** is in response to the need for your group in your city to find out what the other clubs and club-organizing groups are doing in their cities.

Self-Started

FROM amateurs, themselves, has come the movie club impetus. Local groups, unaided, have built up a majority of the clubs. The Amateur Cinema League does not claim credit. Nor does the League wish to hamper or to direct this free pioneering spirit by attempting to create local Amateur Cinema League chapters or to set up a formal relation with these different groups. Our aim is simply that of service. We want to help the development of local amateur clubs to our fullest extent because we believe that from them will come a greater activity and greater pleasure in amateur cinematography.

The League's Part

THE growth of local clubs was foreseen by the League's founders and its constitution lists "the organization of clubs of cinematographers" as one of its purposes. The extension of the club movement has been so rapid that, to meet it, the League now offers a consulting service through Mr. Arthur L. Gale, of its headquarters staff, and a medium, through this new department of **AMATEUR MOVIE MAKERS**, for the interchange of new ideas among the clubs.

Edited by Arthur L. Gale

Editors Wanted!

THE League's club consultant, whose responsibility it is that this department shall be newsy and not prosy, is a disciple of the synthetic method of newsgathering. He asks every club secretary and every League member to send him live club news. This is a news department. Your cooperation is essential if the news is to be plentiful. Address Arthur L. Gale, **AMATEUR MOVIE MAKERS**, 105 West 40th Street, New York City.



THE NEWSPAPER OF THE NEW HAVEN CLUB

The Local Press

THE first cine-newspaper is reproduced, in part, on this page. The September issue of "CLOSE-UP" is the proud achievement of the Motion Picture Club of New Haven.

The Pioneers

THIS department salutes the already organized amateur movie clubs. Many of them have been reported previously in **AMATEUR MOVIE MAKERS**. They include: The San Diego (California), Amateur Motion Picture Club, The Motion Picture Club of New Haven (Connecticut), The Philadelphia (Pennsylvania) Amateur Moving Picture Club, The Motion Picture Club of the Oranges (New Jersey), The Cine-Section of the Cleveland (Ohio) Photographic Society, The Paramount Motion Picture Club, Mannheim (Pennsylvania), The Cine-Section of the California Camera Club (San Francisco), The Movie Makers Club of Chicago (Illinois), The Movie Club of Western Massachusetts (Springfield), The Mosman Cine Club of Sydney (Australia), The Philadelphia Motion Picture Club, The Cinema Crafters of Philadelphia, The Little Screen Players of Boston (Massachusetts), The Players Club of the Roosevelt High School, Des Moines (Iowa), The Cinema Guild of Milwaukee (Wisconsin), The Petite Movie Makers Club of Toledo (Ohio), The Purity Players of Yale University (New Haven), The Colgate University Amateur Motion Picture Club (Hamilton, N. Y.), The Memphis (Tennessee) Motion Picture Club.

On the Pioneers' Trail

NEW clubs are being organized in Detroit; Portland, Oregon; Lexington, Massachusetts; Boston; Seattle; Albany, and a new group in Philadelphia. Also inquiries have come to League headquarters from: Sacramento, California; Pittsburgh; Washington, D. C.; La Jolla, California; Tulsa, Oklahoma; Stockton, California; Buffalo, New York;

(Continued on page 49)

Announcing ~

A WONDERFUL NEW FILM LIBRARY for 16mm. PROJECTORS

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NON-INFLAMMABLE 16 M/M FILM

The Pathegrams Library contains Comedies, Dramas, Grantland Rice Sports, Will Rogers Travelesques, Scenics, Cartoons, Pictures on Animal Life, Travel, Science, how things are made and a monthly Pathegrams Review.

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*Pathegrams Are Sold Outright—Not Rented
New Releases Monthly—October Delivery*

PATHE EXCHANGE, INC., PATHEGRAMS DEPARTMENT
35 West 45th Street, New York City



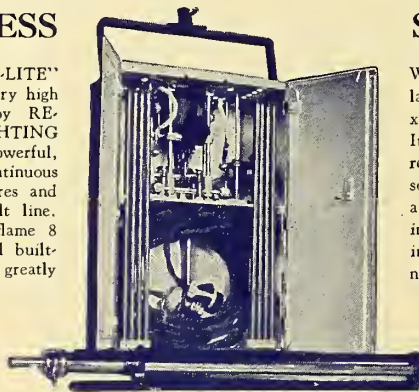
The "PERKINS DA-LITE" PORTABLE For AMATEUR MOVIE MAKERS

ASSURES SUCCESS

The "PERKINS DA-LITE" PORTABLE assures a very high degree of SUCCESS by REMOVING ALL LIGHTING HANDICAPS. This powerful, twin-arc, automatic continuous feed lamp uses 10 amperes and operates on any 110 volt line. The carbons are white flame 8 mm x 12 in. A special built-in REFLECTOR adds greatly to the efficiency.



Method of carrying the "Perkins Da-Lite" Portable lamp.



The "PERKINS DA-LITE" PORTABLE is an ideal lamp for difficult filming. It is especially adapted to parties, weddings, banquets, home scenes, etc., and is DEPENDABLE AT ALL TIMES—In short the RIGHT lighting equipment.

PRICE COMPLETE \$60.00

Ask your dealer for descriptive matter, or write us direct.

The
PHOTOGENIC MACHINE CO.
YOUNGSTOWN, O.

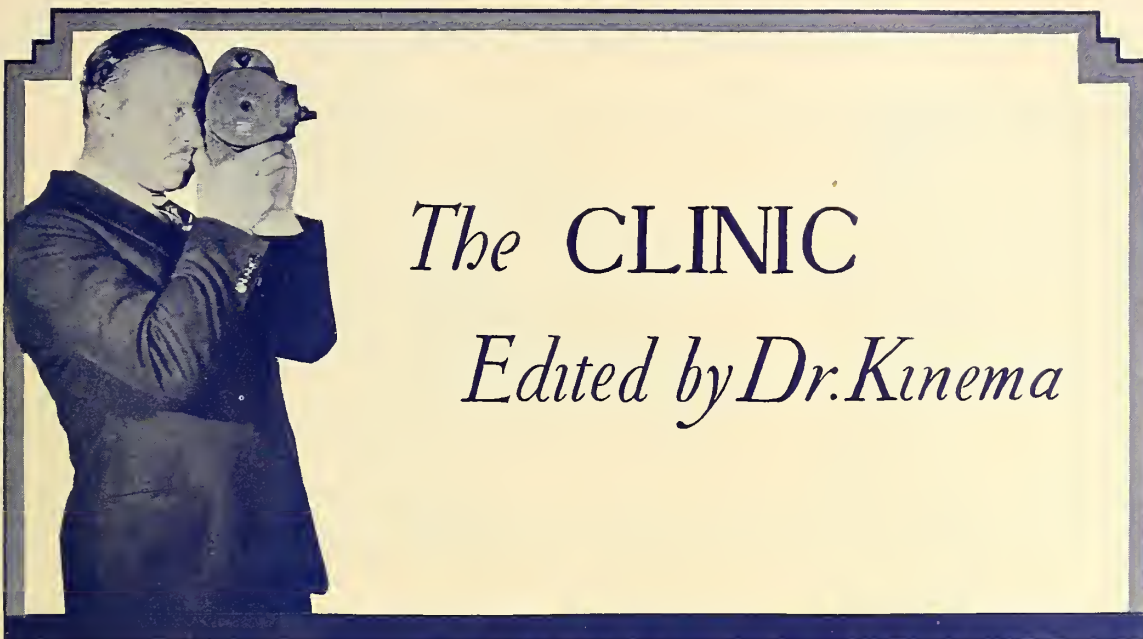
Makers of the Standard Light of the Photographic World.

SELF CONTAINED

When folded, this remarkable lamp measures only 13" high x 8 3/8" wide by 4 3/4" deep. It is entirely self contained, requiring no additional accessories. The cabinet becomes a carrying case and the tilting yoke, a handle. The folding tripod stand is heavily nicked.



Showing "Perkins Da-Lite" Portable ready to operate.



The CLINIC

Edited by Dr. Kinema

BEERY TAKES AIM

Photograph by Bell & Howell Co.

Dissolves and Fades

SOME time ago I read a plea in AMATEUR MOVIE MAKERS for some way of making fade-outs and fade-ins and lap dissolves with 16 millimeter films. Fades can be made under certain light conditions by manipulating the lens diaphragm.

"An easy solution of this problem is revealed in the negative stock now available. For years the professionals have used a chemical treatment to get fades after the negative has been developed. Ordinary Farmer's Reducer is used to bleach away the deposited silver, the fade away effect being obtained by slowly drawing the film out of the reducer. A lap dissolve may be made by chemically fading out one scene and fading in the next and then overlapping them when printing. Care should be taken to splice only one end of a lap dissolve or it will buckle when the film

HAVE YOU sent in one of your films to the technical editor of AMATEUR MOVIE MAKERS for a critical examination? This service is offered without charge to readers of this magazine to aid in the technical development of amateur cinematography. A constructive and suggestive criticism will be made direct to the film owner by letter. Avail yourself of this practical assistance.

To expedite handling of the films submitted, readers are requested to notify the Technical Editor in advance that they have a film for examination. Upon receipt of the request the reader will be notified when to send the film. Ask for this service TODAY.

is rolled up. When using a lap dissolve for a "Flash-back" effect with an actor, let him "freeze" for about three feet of film and then continue the action. When the negative is de-

veloped cut this "freeze" in the middle, reduce it with the chemical and cut in the flash-back scene, also reduced. On the screen it will be impossible to see the trick and it will give your pictures a professional air."—DON BENNETT.

Better Splices

IN the process of film splicing, introduce the moisture by rubbing a small damp cork firmly against the gelatine to be removed. The massage accomplishes such complete saturation that often only one stroke of the scraper is required, while absence of excess water prevents damage to the gelatine not scraped and minimizes the wiping. A damp cork is one which has soaked a short time and which shows on the rubbing surface the thinnest possible film of free water but no drops."—Raymond W. Stephens.

(Continued on page 47)

BACKLIGHTING
with sunlight



THE SAME EFFECT
with electric light



Photographs by Stanley Educational Film Division

Cruise the Mediterranean with Your Movie Camera



COME with us—and bring your cameras. This winter we have arranged an exclusive travel opportunity for the movie maker. The Amateur Cinema League, one of the most efficient travel organizations, a great steamship company, and a professional cameraman have collaborated to make it possible.

The League conceived the idea of operating a Cruise with a special Mediterranean program for movie makers. James Boring's Travel Service, Inc., contributes its successful Mediterranean Cruise experience. The White Star Line supplies its magnificent new liner, the S. S. Doric. Gardner Wells binds them all together with an itinerary especially designed for motion picture photography. The result is the Movie Makers Mediterranean Tour, sailing from New York on February 8, 1928.

For sixty-two days we will cruise as on our own private yacht. Our itinerary takes in Europe, North Africa and Asia Minor—many unusual and interesting spots that are missed by the ordinary tourist. Note the list of places we will visit.

One fee includes all expenses, on board and on shore. All arrangements for hotels, special trains, motors, guides, etc., have been made in advance, relieving you of all details.

Come with Gardner Wells on his sixth picture making trip to Mediterranean countries. The party will be small—and the demand for reservations great.

To avoid disappointment, send the coupon or write for full particulars NOW.

James Boring and Gardner Wells will both accompany the Cruise.



Where We Go

Funchal, Madeira, Gibraltar, Spain, Algiers, Tunis and Carthage, Valetta, Malta, Athens, Constantinople, Beirut, Syria, Palestine, Egypt, Syracuse, Sicily, Naples and Rome, Monte Carlo and the Riviera.

GARDNER WELLS
JAMES BORING'S TRAVEL SERVICE, Inc.,
45 Astor Place,
New York City.

Please send me particulars of the Movie Makers' Mediterranean Cruise under your personal direction, sailing from New York February 8th, 1928.

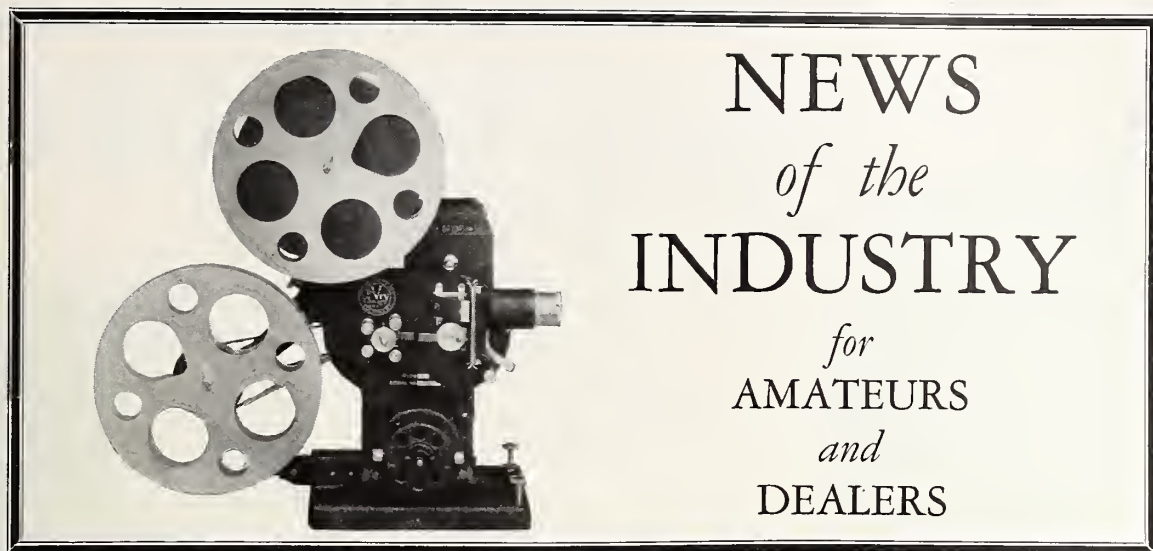
Name
Address
City State.....

JAMES BORING'S TRAVEL SERVICE, Inc.

45 ASTOR PLACE

NEW YORK CITY

Personal Direction of GARDNER WELLS
"Assistants to the Traveling Movie Maker"



NEWS *of the* INDUSTRY *for* AMATEURS *and* DEALERS

THE NEW DeVRY JUNIOR PROJECTOR

Devry in 16 Millimeter

THE DeVRY JUNIOR, the long awaited sixteen millimeter projector of the DeVry Corporation, manufacturers of the DeVry standard cameras and projectors, is now ready and AMATEUR MOVIE MAKERS has the privilege of making the first announcement and publishing the first photograph of this new amateur product.

Weighing only seven pounds and selling for \$85.00, it is reported as throwing an unusually brilliant picture five feet wide and four feet high at a distance of twenty-five feet. This is made possible because the 200 watt lamp is supported by a perfect optical system, including a specially ground reflector and an F 2 lens, features hitherto included only in the most expensive projectors. The low price is said to be made possible by the DeVry system of precision-volume production.

Threading is simplicity itself on the DeVry Junior. The film is simply slipped around two rollers, through the gate and in less than thirty seconds the picture is ready to project.

The motor is universal for either A.C. or D.C. current, and is said to run so steadily and quietly that those in the room are scarcely aware of it. Speed is adjustable to suit variations in voltage. It may also be cranked by hand for special effects, for reversing the picture, etc. It has both automatic and hand rewind.

The machine is so compact it can be packed in a space ten inches high, seven inches wide and eight inches from front to back.

The DeVry Junior may be summarized as a machine which puts high grade, brilliant pictures within reach of the average home, and also provides, at low cost, a 16mm. pro-

jector, brilliant enough to be used in school and club rooms for group projection.



Photograph by Pathe
Hy Mayer
Famous cartoonist gets the amateur bug

For Filmos

New accessories listed in the catalogue just issued by Bell & Howell include: the Dremophot Exposure Meter, the New Bell & Howell Iris Vignetter, the Heartform Tripod, the Ramstein Sky Filter, the new Filmo Framed Motion Picture Screen and the Filmo Selective Color Screen Attachment for Filmo Projectors. These additional features extend still further the possibilities for pleasure and perfection in amateur cinematography for users of Bell & Howell products.

Reel News

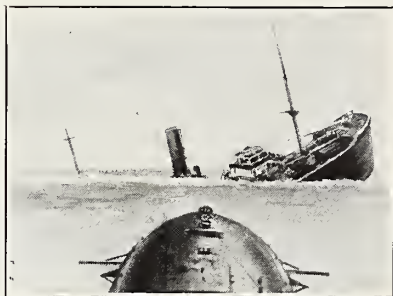
AVAILABILITY of the features of three of the greatest professional producing companies is a vital development in the amateur industry revealed by the advertising pages of this month's AMATEUR MOVIE MAKERS. Kodascope announces the release of Paramount-Famous-Laskey productions through its rental libraries. Show-At-Home Movie Library, Inc., inaugurates distribution of Universal Pictures Corporation and other high-class features on a rental basis. Pathe Exchange, Inc., makes its bow to the amateur market with the announcement of Pathegrams, which will draw on Pathe features and short subjects for its releases to be sold outright.

No more definite recognition of the immense growth of the home motion picture movement and its importance in future plans of the motion picture industry could be given than the placing of the products of these immense organizations at the service of the amateur. This movement is not a sudden step but comes as the result of long and careful investigation of the possibilities of the home motion picture field. Other great producers are now vitally interested in the possibilities of this latest motion picture distribution development, and it is probable that in the near future all of the great national film organizations will be represented in the field of home films.

Another important library development is the organization of a new rental service to be known as Home Film Libraries, Inc., with branches in principal cities. Films of 750 feet length will be rented at moderate rates, and leading dealers will act as distributors. Operation will begin October 1.

A SPECIAL FEATURE

For the 16mm. Projector



PREY OF THE U-35

EXPLOITS OF THE GERMAN SUBMARINE U-35

This is a German official war picture of very great historic value, and no film library should be without it. You see the actual shelling and sinking of several allied steamships, life on the submarine, and other scenes that portray the perils of the sea during the Great World War.

100 Feet -- \$7.50



CONNING TOWER OF THE U-35 AND
ONE OF HER VICTIMS

A Trip Around the World

Visiting New York, England, France, Germany, Turkey, Egypt, India, China, Japan, Hawaii and San Francisco by steamship, air and rail—in four minutes.

Produced by Wafilms, Inc.

100 Feet -- \$7.50

Flashes of Action

Containing stunts of speed in every form, a thrill every other second.

Produced by Wafilms, Inc.

100 Feet -- \$7.50

The Race for a Siding

One of the "Hazards of Helen" Railroad Stories. During the action of the picture you see a remarkable feat of daring. Helen jumps from the top of a rapidly moving box car upon a runaway engine.

100 Feet -- \$7.50



CHARLIE CHAPLIN With Chester Conklin and Mabel Normand

IN

THE BRAWL

Here is a comedy scrap that is a scum from start to finish.

100 Feet -- \$7.50

Mysterious India

An interesting compilation of the many exotic peoples and palces in this little known land.

Produced by Wafilms, Inc.

100 Feet -- \$7.50

Evolution of Aviation 1909-1927

Containing news of all the important first flights in history—Wright Brothers, Harry Houdini, Katherine Stinson, Lincoln Beachy, Grieve-McKenzie, N. C. 4 Flight, Lindberg, Etc.

Produced by Wafilms, Inc.

100 Feet -- \$7.50

A Trip to Coney Island

The Playground For Ten Million People; Thousands bathing on the beach; the world famous Boardwalk; shooting the chutes; the flying boats; the circus and many other novelties.

100 Feet -- \$7.50

Pictures made on Standard Width Negatives by Professional Camera Men especially for the 16 mm. Projectors — and never shown before!

*Order Direct From Me If Your Dealer
Cannot Supply You.*

WILLIAM WRIGHT
11 West 42nd Street, New York, N. Y.

WILLIAM WRIGHT,
11 WEST 42ND STREET,
New York, N. Y.

Please Send Me Advance Information On Your Forthcoming New Pictures Made Especially For All 16 MM Projectors.

Name

Street and Number

City and State

Name of Dealer

Completing the new library offerings for October, Movie Gems, produced by the Movie Craft Film Co., enters the outright sale field with "deluxe motion pictures for home entertainment," featuring in its first releases a group of unusual sports films.

Survey of the library field, which has become such an important factor in the amateur motion picture situation, reveals that there are now twenty-three libraries of various types conveying their messages to the nation through the pages of **AMATEUR MOVIE MAKERS**, owned by the amateurs themselves, and the only direct medium through which they can be told of such offerings. Of these libraries, nineteen offer subjects for outright sale, three have rental services and one is a film exchange.

An alphabetical list of the sale libraires includes: Cine Art Productions, Cinegraphs (Eastman Kodak Co.), Empire Safety Film Co., Filmo Library (Bell & Howell Co.), General Film Library Highlites From the News (Wm. J. Ganz Co.), Burton Holmes Lectures, Inc., F. Miller, Movie Gems (Movie Craft Film Co.),

Paramount Manufacturing Co., Pathegrams (Pathe Exchange, Inc.), Stanley Educational Film Division, United Projector & Film Corporation, U. S. Personal Film Trading Co., Show-At-Home Movie Library, Inc. (featuring Universal Pictures), Wafilms, Inc., Gardner Wells (James Boring's Travel Service, Inc.), Wiloughbys, and William Wright.

The rental libraries are Home Film Libraries and Kodascope Libraries (featuring Paramount Pictures), and Show-at-Home Movie Library mentioned above. The Home Film Exchange advertises a film exchange.

This rapid broadening of the library field is of first importance to the amateur as it means a wider field of selection for projector owners, as well as assurance of progressively better films for the home.

Editing Aid

EACH month sees some new device of value to the amateur movie maker developed by A. C. Hayden of Brockton, Massachusetts.

(Continued on page 42)

VITALUX

MOVIES

New Professional Releases for Your Home Library

VITALUX Releases are big productions in everything but gauge of film! Professional direction—famous film stars—rollicking comedies—splendid educational and topical pictures—expert photography—all on 16 mm. Eastman safety film. No finer entertainment for your friends—or for yourself!

Six Big October Releases!

"Phoebe's Fellows"—comedy with Dorothy Devore.....	\$7.50
"All Aboard"—Comedy with Bobby Vernon.....	7.50
"Willie's Wallet"—Comedy with Henry Murdock, and "Down On The Farm"—Educational.....	7.50
"Sweet Revenge"—Comedy with Charlotte Merriam.....	7.50
"Summer Showers"—Comedy with Neal Burns.....	7.50
"Two Of A Kind"—Comedy with Henry Murdock and "Boy Scouts of America"—Educational.....	7.50

If your dealer cannot supply you, send check or money order to the address below. We will gladly mail films prepaid. Also send for list of November and December releases.

AUTOMATIC MOVIE DISPLAY CORP.
130 WEST 46th STREET
New York City, N. Y.

Cullen's Special Filmo Camera Case



Quality Plus Usefulness

Made of heavy sole leather with plush lining. Compartments for 4 100 ft. Cine films, telephoto lens, fast lens, color filters, finders, etc. Very little larger than the regular case but a hundred times more convenient.

BLACK \$20 TAN \$25

Allowance made on your old case.

The Dremophot

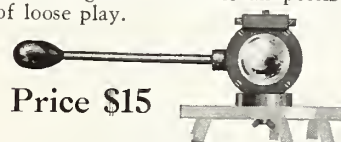


For correct exposure.

We have tested all the various exposure meters and have found this to be by far the best for your movie work.

True Ball Tripod Top

A twist of the handle locks in any desired position. Action is smooth; Absence of gears eliminates all possibility of loose play.



Price \$15

New Yorkers!

Our projection room is an amateur's clubhouse and laboratory combined. Projectors, arc lights, splicers, etc., always at your disposal. You'll meet other movie-makers—from delvers to fanatics. Advice and assistance galore. Drop in and get acquainted!

CULLEN

12 Maiden Lane
New York City

We have the most complete line of amateur movie apparatus in the financial district.

"AMERICA GOES OVER"

*Famous Battle Pictures of the
World War now Available
for Home Movie Projection!*

FOR the first time the United States Government has released movies taken by the U. S. Signal Corps *at the front*. This, the only officially released picture-record of America's part in the great conflict, is now on sale at our store.

Actual close-ups of zero hour attacks, airplane battles, the massing of forces for the big offensive. Romance . . . glamor . . . pathos . . . history in the making!

The entire picture (2000 feet of Eastman 16 m/m film) for only \$150. Also 5 Kodak Cinegraphs costing \$15 each (200 feet which may be purchased separately) on the following subjects: "Château-Thierry and the Aisne-Marne Operation", "The St. Mihiel Drive", "The Meuse-Argonne", "Flashes of Action", "Our Navy in the World War". Stop in today and inquire about them.

Eastman Kodak Stores, Inc.

Madison at 45th St.
New York City



Improve Your Picture Average

SUPERLAB SERVICE
will help you



Take your next negative to
your dealer--for SUPERLAB

DEVELOPING and PRINTING

*Or send direct to us with
name of your dealer*



**SUPERLAB
CORPORATION**

233 West 42nd Street
New York City

Wisconsin 4020

Laboratories — PALISADE, N. J.

During September he has perfected a combination Rewind-Viewing-Splicing unit, which will be of great aid to amateurs who enjoy editing and titling their films. The features of this device provide a method of making a quick change of reels, so that you can take out one piece of film from a reel and put on another reel in a very short time. Also the films can be moved in either direction without change of reels from one spindle to the other. The rewind arrangement allows the film to be turned up one frame at a time or to be rewound from spool to spool in either direction at high speed. The means for viewing the film is provided by an ordinary twenty-five candle power lamp, under the bed where the splicing is done, a magnifying glass being placed above the lighted frame of the film which enlarges the picture five times. This is adjustable for different eyesights. When you come to the part of the film to be cut and spliced, both sides of the cut are made at once by simply pressing a lever. Then the film is scraped, cemented together and put under the proper pressure to make a good splice. This completes the operation.

The film cannot be spliced the wrong way, as you cannot put the reels on the wrong way, and the picture is always right side up when passing the viewer. The machine is very compact and easily carried.

Home News Reel

THRILLS and Spills on Land and Sea," is the title of the most recent release of "Highlites from the News", No. 5, produced by William J. Ganz Company. It shows a mine layer tossed about like a little cork; a burning tanker and rescue of the crew; a steeplechase with a lot of spills; a Western Rodeo with cowboy stunts and a hair raiser in slow motion; a terrific race of motor cars, a skid and the driver thrown in the air while the car somersaults several times. These "be" thrills.

Also through the activity of the Ganz Company Illinois fans did not have to worry about shortage of seats or high prices for the recent Dempsey-Tunney match. Having secured exclusive 16 mm. rights on the match this concern placed 100 feet reels of this event with local dealers almost as soon as the result was announced by the newspapers. Because of the Federal laws restricting the distribution of fight films from one state to another, the films were distributed through Lyon & Healy, Inc., of Chicago, to whom the state's rights for Illinois were granted.

World War

ACTUAL submarines sinking, printed from captured German film, and combat by artillery, tanks, aeroplanes and infantry are a part of the stirring events included in an Eastman Kodak Cinegraph, just released for use on amateur projectors. The film, five reels in all, is a complete record of America's part in the Great War, and was produced exclusively on 16mm. film having been edited from 2,000,000 feet of official Signal Corps Motion pictures. General Pershing, one of the ablest of judges, said that it was the best pictorial record of the war he had seen.

The film is to be distributed either as a whole—2,000 feet—or as separate 200-foot Cinegraphs

A Plea for Vigilance

INASMUCH as toy projectors will soon make their annual holiday appearance it becomes necessary to warn League members and readers of AMATEUR MOVIE MAKERS that they must insist that such projectors be equipped with non-inflammable film and thus prevent both amateur and professional motion picture showing from totally undeserved discredit.

Professional exhibition of motion pictures has been surrounded by every safeguard. Of course amateur films are all made on safety stock and no danger exists in their use. Amateurs should insist that these fine examples be followed by the toy manufacturers and sellers. Flammable films shown without adequate safeguards can be dangerous and especially so in the hands of children, and it is said that flammable films are often sold with toy projectors and without precautionary warnings, which leaves the burden of precaution entirely on the shoulders of the public. Whenever an accident, therefore, results motion picture films are immediately placed on the defensive and both professional and amateur development is retarded by the shaken confidence of a small portion of the public.

The managing director of the Amateur Cinema League will appreciate a letter from any League member or any reader of these pages giving information of any toy projectors equipped with flammable film being offered for sale in any place. The League wishes to take every proper action to safeguard projection from undeserved criticism, caused by the appearance of flammable films for use in toy projectors.

"Better Movie" Suggestions from "The Movie People"



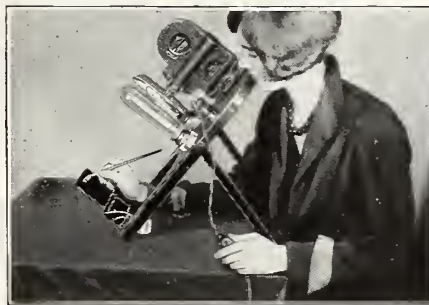
Title Borders for Bell & Howell Character Title Writer



Now your movie titles can have much of the artistic variety and finish of those seen in theatres. Bell & Howell Title Borders are furnished in sets of twelve different patterns. All are die-cut from a leather-finish paper stock that photographs beautifully. Used with Bell & Howell Character Title Writer, described below. A Title Border is placed over the black Title Writer card. Title is then lettered or scene pasted on the card, inside the border. When filmed, the border gives a beautifully grained gray leather effect, contrasting with black background and white lettering. Price, per set of 12 Title Borders..... 75c.

FOR over twenty years Bell & Howell cameras and equipment have been used in producing nearly all featured movies shown in best theatres. From this vast specialized experience comes Filmo Camera, Projector and many simple, high-quality accessories for making better movies of your own.

Write for Booklets



Bell & Howell Character Title Writer

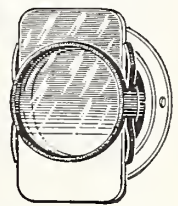
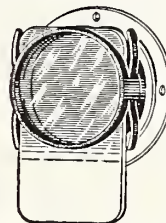
This is, in reality, a miniature movie stage, illuminated by two powerful electric lights. Back of the lights a clamp is provided for fixing the camera firmly in place. Upon the "stage" all manner of effects may be produced while they are photographed. Animated cartoons, the autographs of friends, titles illustrated by pictures cut from magazines and many other unique movie variations are possible through this accessory. Price, complete, ready to use, \$45. Attractive carrying case included. Mark coupon for descriptive circular.

The Halldorson Arc Lamp

This lamp is the simplest and finest available to the amateur for producing scenarios or taking family movies in the home. All parts of the Halldorson Arc Lamp except tripod fold into a compact carrying case which, when opened, is really the lamp itself. No other lamp has this compact, self-incasing feature. Absolutely safe to use in the home or studio. The arc gives steady blue-white light most effective for interior photography. Halldorson Arc Lamp, complete as illustrated..... \$65.00
Extra carbons are only 10 cents each. Mark coupon.

Ramstein Sky Filter

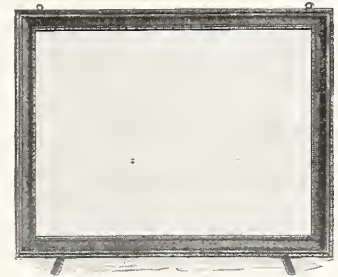
for partial picture screening against sky, water, beach, snow or other brilliant areas



The construction of the new Ramstein Sky Filter is such that any bright part of the picture can be screened, still allowing full exposure to dark objects, foregrounds or other parts of the scene requiring greater exposure.

Made of two pieces of carefully selected optical glass, one yellow and one white. Both are of tapering wedge shape, fused together as one piece, evenly graded from white to yellow. Any intensity of this graduation may be used as light conditions may require.

Ramstein Sky Filter for regular Filmo lens, price..... \$3.60



New Filmo Framed Screen

This new screen hangs on the wall like a picture. The frame is polychrome blue, shaded with silver. The screen surface is silvered—the same type as used in theatres. It is flat as a pane of glass, and as rigid, because permanently mounted on a non-warping, veneered board. Equipped with eyelets for hanging on wall, and gilded base bars (pivoted) for standing on table. Price, complete..... \$18.75

MAIL for further information

BELL & HOWELL CO.
1828 Larchmont Ave., Chicago, Ill.

Please mail me further information on items checked here: ☐ New Title Borders ☐ Ramstein Sky Filter ☐ Character Title Writer ☐ New Filmo Framed Screen ☐ Halldorson Lamp.

Name.....

Address.....

City..... State.....



*Invaluable for
Movie
"Interiors"*



BELL & HOWELL CO.

1828 Larchmont Avenue, Chicago, Illinois
New York, Hollywood, London (B & H Co., Ltd.) Established 1907

COLORED MOTION PICTURES

BY MEANS OF

The
**AMERICAN
AUTOMATIC 'COLORATOR'**



PATENT PENDING

15 different colors at your fingertip, automatically interchanged at the touch of button.

ADAPTED FOR

**FILMO, EASTMAN and other
16 mm. projectors.**

Mechanism is entirely enclosed in dustproof housing, thus insuring against finger marking or damaging color lenses. The "COLORATOR" is light in weight and compact, yet durably constructed and, finished in crystallized black enamel, it harmonizes with the beauty of your projector. Guaranteed for two years.

Price \$19.50

AT YOUR DEALER

Manufactured by

American Cine Products Co.

ARGYLE and SAWYER

CHICAGO, ILL.

JUST RELEASED!

On 16mm film

The "DEDICATION OF THE PEACE BRIDGE" over the Niagara River at Buffalo, N. Y. and Ft. Erie, Ont.

Beautiful views of the massive span.

Close-ups of the notables officiating—Vice Pres. Dawes; Gov. Al Smith; Sec. of State Kellogg; H. R. H. The Prince of Wales; Prime Minister of Great Britain, Stanley Baldwin, etc.

Attractively titled.

100 feet - - - \$7.50

"NIAGARA FALLS"

Beautiful scenes from unusual points, made both in daylight and at night. A very beautiful scenic record of this "wonder of the world."

100 feet - - - \$7.50

**United Projector & Film
Corp.**

228 Franklin St. 1112 Keenan Bldg.
Buffalo, N. Y. Pittsburgh, Pa.

A HOME MADE ARC

For Interior Filming

By Russel T. Ervin, Jr.

WITH opening of the Fall filming season amateurs will look with increasing favor on indoor movie making, and those with a mechanical leaning can make practical arc lights by the method herein described.

ONE of the twin arcs used in the amateur motion picture play "Hey-Hay!" was built by the writer who would suggest that only those mechanically inclined, attempt to build the lamp which is described here. If the following directions are followed, a practical lamp can be built for not over ten dollars.

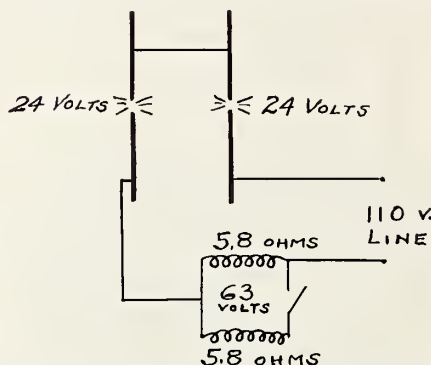
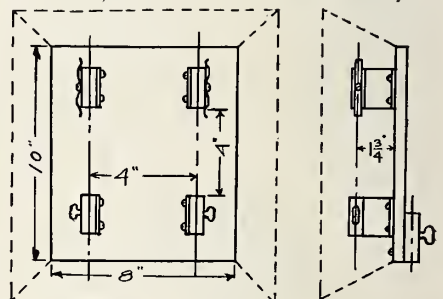


Fig. 1 shows the wiring diagram, some of the values as to current, and the voltage drop across some parts of the circuit. It will be seen that the two sets of carbons are connected in series and then in turn to the rheostat which is designed for either 10 or 20 ampere operation. When the switch shown is open, the resistance of 5.8 ohms or one leg of the resistance allows 10 amps. to flow. Now when this switch is closed we have two like resistances in parallel and as the sum of two resistances in parallel is: $1R_1 + 1R_2$ equals $1R-t$. (R_1 and R_2 equal resistance in ohms of each leg. $R-t$ equals total resistance in ohms). But R_1 equals R_2 , therefore $R-t$ is equal to half the resistance of one leg or 2.9 ohms which allows a current of 20 amps.

The rheostat should be made up of "Advance" or any good resistance wire. The writer used No. 18 B.N.G. wire which has a resistance of 0.184 ohms per foot so that for each leg of the rheostat $5.8/0.184$ equals 31.5 feet or say 32 feet for each leg or a total of 64 feet is needed. Be sure and use a good resistance wire with a zero temperature coefficient or else excessive current is liable to be drawn before the wire heats up.

The carbons used are soft core, $\frac{3}{8}$ in. diameter and the holders are made so that there will be 4 inches space between each set and about 4 inches vertically between holders. The latter are made of $\frac{3}{8}$ in. extra heavy brass pipe about $1\frac{3}{4}$ inches long. The two lower holders have wing nuts with $3/16-24$ thread tapped in side of holder for holding carbons. The two top carbons are held in place by a heavy strip of phosphor bronze screwed to each holder so that the carbon may be moved up or down and still stay in place to maintain the arc.

The resistance wire may be wound on a $5/16$ in. round rod and you



Reflector Outline

will then have a long spiral coil when the forming rod is removed. This coil can then be wound between two parallel rods upon which are porcelain insulators or bushings about one inch in diameter so that a small heating grid is formed, like those you have seen in trolley car heaters. The writer made the rheostat in this manner with the two sets of insulators about six inches apart and supported so that there was plenty of space for air circulation.

A cheap and good stand can be made by using a heavy wood base either square or round and obtaining a piece of $\frac{1}{2}$ and $\frac{1}{4}$ inch iron pipe and a $\frac{1}{2}$ inch pipe flange which is screwed to the wood base. The pipes should be about three feet long and at the top of the $\frac{1}{2}$ inch pipe a thumb screw is used to hold the $\frac{1}{4}$ inch pipe at different heights so that the light may be raised or lowered. A thumb screw is also used at the top of the $\frac{1}{4}$ inch pipe to hold

Use CINÉ-KODAK Duplicates and Store Originals

CINÉ-KODAK duplicates so closely approach the originals in quality, that it is virtually impossible to distinguish between them, even when they are viewed side by side. All the delicate gradation of light and shade, all the clarity, all the beauty, all the picture quality that is apparent in the original, is caught in the duplicate. None but an expert can tell the difference.

You want to enjoy *today* the pictures you make today; but tomorrow—twenty years hence,

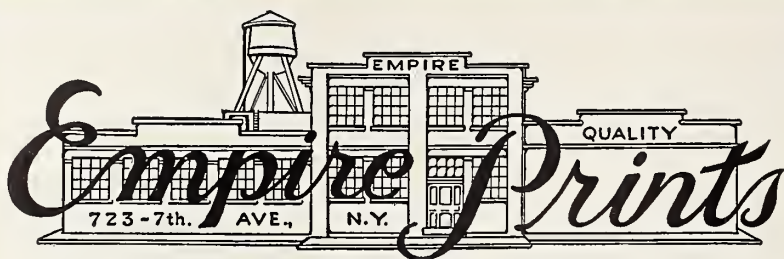
when they have become living, priceless memories of the past—you'll enjoy them a hundredfold.

Store your originals and use Ciné-Kodak duplicates for present day showing. Your children and *their* children will benefit.

Ciné-Kodak duplicates only cost \$5.00 for 100-foot lengths, and \$3.50 for 50-foot lengths. And the satisfaction that comes with the knowledge that your valuable films are preserved for posterity will well repay this slight cost.

*Ask your dealer,
or write to us direct*

Eastman Kodak Company, Rochester, N. Y., *The Kodak City*



NOW READY

One Hundred High Class 16 m.m.

EMPIRE FILMS

On Safety Stock

GUARANTEED PERFECT PRINTS

FOR ONLY

\$4.50

Per 100 Feet

LATEST RELEASES:

OFFICIAL WAR FILMS: Doughboys in the Great Battles of Cantigny - Chateau Thierry - St. Mihiel - Argonne Forest - Zeppelins Raid over London - German Submarines Actually Sinking American and Allied Merchant Ships - Also Films Covering Activities of All the Allied Armies.

A Marvellous Film Record for All Ex-Service Men - Service Men's Organizations - Patriotic Clubs - Homes.

ASK YOUR DEALER

Or Write For Our 100 Subject Catalogues

We are also fully equipped for Developing, Printing, Reducing and Titling 16 mm. (Cine Kodak, Filmo, Victor) or Standard film (De Vry or Eyemo). Highest quality work by professional laboratory.

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EMPIRE SAFETY FILM CO., Inc.

723 Seventh Avenue

New York City



Please Mail Me An Empire 16 mm. Subject Catalogue

Name

Address

City State

I Am Also Interested In Your Laboratory Service ☐

a $\frac{1}{4}$ inch diameter steel rod which fits into short length of pipe shown in Fig. 2 on the base board of lamp which is made of $\frac{1}{2}$ inch bakelite.

Use only asbestos covered flexible wiring in connecting the lamp and rheostat together and do not use smaller than No. 14 gage. The rheostat can be mounted either on base of stand or on back of base board of lamp itself. However, do not forget to have a piece of sheet asbestos $\frac{1}{8}$ in. thick between rheostat and base on which it is mounted.

In lighting the lamp with this type of manual control, it is necessary to push each carbon down by hand until both touch and then pull each upper carbon up until about $\frac{1}{8}$ inch arc is formed. Have the switch on rheostat open in starting and then close it when ready to shoot the scene. The light will burn for about four or five minutes before going out when the length of the arc increases due to the burning away of the carbons. Of course, every time the current is turned on the carbons must be struck as described. The maximum light is obtained when the arc is about $\frac{1}{8}$ inch long so photograph as soon as possible after striking arc.

YOUR SUMMER FILMS

(Continued from page 13)

laneous shots of brooks and old houses and landscapes went in a "Summer" reel. All the front porch stuff went into an "Our Friends" reel. The strictly family shots went into "Family Album" reels, of which I have no less than five. These are priceless, since they go back some years and already the early ones look old-timey.

This sorting out kept me busy a good many evenings and used up bottles of splicing cement and reels and reels of titles, but it was good fun doing it, and gave me a library of reels which are not entirely uninteresting if I do say it.

Of course, there were many serious moments with myself when it came to some of the "fair to poor" stuff. I brutally cast into the discard all the rotten stuff without hesitation. The other was not so easy. But after a few wrenches I was able to avert my eyes and drop it into the waste basket with a sad sigh. It is now gone the way of all poor stuff, and my library is surely the better for it.

If any fellow amateur wants to keep himself out of mischief during the Fall evenings, and has a real desire to make his collection of films interesting, let him lay in a supply of splicing cement and start sorting and arranging the Summer's collec-

tion of film. It will not hurt him a bit, it will take his mind off his troubles and it will create a series of films that his friends will always enjoy seeing, and it will teach him many things about the beauty of cinematography of which he now does not dream.

THE CLINIC

(Continued from page 37)

Monographs

A PUBLICATION in the amateur motion picture field which merits the interest of our readers is the Cine Miniature. It is unique in its policy of presenting but one subject in each issue, but in covering that subject completely. Each subject is discussed by an expert in the field under consideration. It is issued six times a year and a file of these monographs constitute a valuable addition to the amateur's cine library.

Cooperation

MANY dealers have helpfully offered to send subscription blanks for AMATEUR MOVIE MAKERS to their lists of customers. This assistance in spreading knowledge of the magazine and the League is deeply appreciated. To make this cooperation more mutually helpful any dealer who desires a large number of blanks for such a mailing will be supplied with them, imprinted with the proper firm name and address. Please address orders for the imprinted blanks to Promotion Manager, AMATEUR MOVIE MAKERS.

Iron Horse Fair

CORDIAL invitation to all amateurs to film the Fair of the Iron Horse, as the Centenary celebration of the Baltimore and Ohio Railroad Company is termed, has been given by Edward Hungerford, its director. Every facility for accomplishing this purpose will be provided the amateur, according to Mr. Hungerford. The Fair will begin in Baltimore on September 24th and continue until October 8th.

Christmas

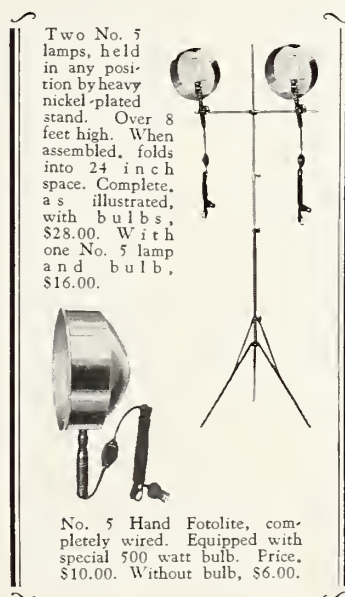
SIMPLE home scenarios, based on the festivities of the Christmas season, are wanted for publication in the December issue of AMATEUR MOVIE MAKERS. Our readers are urged to experiment in writing such holiday photoplay outlines and to send them in before November 5th, so they may be shared with fellow readers. Thereby pleasure will be added to the Christmas of many other amateur movie makers, as well as providing immediate and pleasant activity for the thousands of fortunates whose Christmas stocking will this year be enriched with cine cameras.



The Reward of Perfect Lighting is PERFECT PICTURES

THAT wonderful sharpness of detail and those subtle tones and shadings you've admired in professional movies are the result of *proper lighting*. And with the right kind of lighting you can take pictures just as clear, just as beautiful—right in your own home.

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AMATEUR MOVIE MAKERS is growing in popularity. Our readers increase from month to month. For the benefit of our readers' friends whose predatory designs on the family library copy must be discreetly curbed, we list, here, the progressive dealers of the country, in whose excellently equipped salesrooms our magazine is offered to the public. And we recommend that you not only go to buy AMATEUR MOVIE MAKERS at these friendly haunts of motion picture makers, but that you also let these dealers help you to increase the pleasure you get from our mutual sport.

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AMATEUR CLUBS

(Continued from page 35)

Syracuse, New York; Wesleyan University, Middletown, Connecticut and Melbourne, Australia, asking for information on the origins of other clubs, and possible methods of getting under way. In Vienna, in Rotterdam, in Kobe, Japan, in Moscow, in India—several cities—and in Paris cine-amateurs are discussing local organizations. Not only local but national bodies appear to be forecast in foreign lands. International vistas are not so dream-like as they were a year ago.

Professional

"HEY HAY," the latest release of the Motion Picture Club of the Oranges, was recently shown at the Oxford Theatre, in East Orange, New Jersey, appearing on the same program with Manon Lescaut and the Eastman Color Filter Overture. A Chaplin comedy completed the offering.

A Flying Start

THE Movie Club of Western Massachusetts in Springfield hurdled many of the slow motions and uncertainties of organization by a rousing first meeting. An amateur film contest, a two-reel comedy to commence in October and a semi-monthly club dinner are the ambitious features it has mapped out. This recent pioneer will give its elders something to think about.

Chicago and Technique

THE Movie Makers Club of Chicago announces, in an attractive monthly program publication, a series of informative talks by technical experts in cinematography.

Antipodal Activity

OUR departmental title photograph this month shows the Mosman Cine Club, of Sydney, Australia, on location at Balmoral Beach. This photograph was taken at the fourth fortnightly meeting of this live organization.

City Films

THE Movie Makers Club of Chicago has originated an activity for local cine clubs. It is producing a city film to be made up of shots of Chicago filmed by club members. The Philadelphia Amateur Moving Picture Club is planning an expansion of this idea. If any club wants to aid the civic development of its community here is a real service to be offered to the municipality, the chamber of commerce, the schools and other civic associations.

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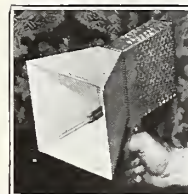
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While you can get by with one, we recommend using two lamps, one from front to flat light and one from the side to high light.

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BILLY STARTS SCHOOL

(Continued from page 27)

Scene 5. Dining room. Medium shot. Table in the foreground.

Beth and Rob are eating and arguing amiably. Billy stops in the middle of a mouthful of cereal to ask a question, but Mummy keeps him at his meal. Daddy gets up from the table and kisses Beth and Rob good-bye. As he turns to Billy, the latter climbs up on his chair. Daddy puts his arms around him and says,

Spoken Title 2. Be sure to tell me what you did in school, when I get home to-night! (5-10)

Billy says, oh, yes, he surely will, and Daddy smiles at Mummy over Billy's shoulder. Then he and Billy hug each other hard, and Daddy goes out, while Billy climbs down again. Mummy tells the three children to go and get ready, and they all leave the room. (10-25.)

Scene 6. Front yard. Long shot. Front porch in the rear.

Mrs. White and Julie walk up the path and into the scene. Mummy comes out to greet them. (3½-8.)

Scene 7. Front porch. Medium shot. House door in the scene.

Mummy is talking to Mrs. White. Beth and Rob come out, ready for school. Beth and Julie compare pencil boxes, and Rob tells Mummy that Billy isn't ready. Mummy calls through the screen door to Billy, who comes out a moment later, with his cap on, and his arms so full of books he can hardly hold them. (5-12.)

Scene 8. Front porch. Different angle. Semi-closeup.

Mummy is bending over, full of laughter, as Billy hangs on to this bunch of his story books and says,

Spoken Title 3. I guess these will have to do me for to-day. (4-6)

Mummy is convulsed as she takes two books from Billy and looks at them. (2½-6.)

Scene 9. Front porch. Closeup.

Mummy's hands hold two books with their titles plainly visible. (*Peter Rabbit* or other stories usually read aloud to little boys.) (2-5.)

Scene 10. Front porch. Steps and part of path in scene. Medium shot.

Mummy induces Billy to give her all the books. Mrs. White looks at her wrist watch and says the children must hurry. Beth and Julie run down the steps and out of the

scene. Mummy kisses Billy and tells him to take Rob's hand. Billy hangs back, but Rob says, "Aw, come on, kid," so they go down the steps hand in hand, with Mummy and Mrs. White behind them. (6-15.)

Scene 11. Street. Front of house and sidewalk leading out of the picture into the distance. Long shot.

Beth and Julie are half-way down the block. Other children are going in the same direction and join the two girls. Rob and Billy are coming down the path from the house, while Mummy and Mrs. White have stopped a little below the front steps. Billy turns as he reaches the sidewalk, and darts back to Mummy. (3½-8.)

Scene 12. Front yard. Medium shot.

Mummy holds out her arms as Billy runs into them and throws his arms around her neck. He looks back at Rob and shakes his head, but Mummy pushes him from her and reassures him. Then she takes him by the hand and leads him to Rob. (5-12.)

Scene 13. Street. Sidewalk receding at an angle. Semi-closeup.

Mummy closes Rob's hand tightly over Billy's, and gives them both a push, telling them to hurry up, or they'll be late. (3½-8.)

Scene 14. Street, a little farther up. Medium shot.

Billy and Rob come along the sidewalk toward the camera. Billy is trotting to keep up with Rob. He has lost all his fear, and is talking excitedly, while Rob nods and grins. (4-10.)

Scene 15. Street. Long shot.

Mummy and Mrs. White are standing on the sidewalk watching the children. As the two boys reach the corner, in the distance, Billy turns and waves his hand. Mummy waves frantically back. (2½-6.)

Scene 16. Street. Medium shot.

Mummy is waving to Billy, who is not in the scene. (2-5.)

Scene 17. Street. The children as Mummy sees them. Long shot.

Billy stops waving as Rob hurries him around the corner and out of sight. (2-5.)

Scene 18. Street. Medium shot.

Mummy winks a tear out of her eye and smiles at Mrs. White, who smiles back and links her arm into Mummy's. They turn and walk up the path toward the house. (4-10.)

Scene 19. Another street. School house in the distance. Long shot.

Billy and Rob walk into the scene and hurry toward the school. Other children are going into the building. Rob points the schoolhouse

out to Billy, and they both begin to run. They finally reach the building when all the other children have disappeared, and they go in, too. (8-20.)

The total footage for 16 mm. or 9 mm. film is 76 feet of scenes and 11 feet of titles, or 87 feet in all. For standard film, it is 185 feet for scenes and 21 for titles, or 206 in all. Either film will run about three and one-half minutes on the screen, but you will be surprised at what a long time that seems.

CLOSEUPS

(Continued from page 33)

charge was made for the showing in the Hamburg Public Hall, and the receipts were devoted to the worthy purpose announced on the placards which advertised the event. In this instance the cause of music was served, and, at the same time, the residents of Hamburg were given the unique opportunity of viewing part of Mr. Maxim's beautiful collection of personal films.

William Wright

INTERESTING information concerning the motion picture experience of Mr. William Wright, founder of one of the new 16 mm. libraries, has just come to our attention. Mr. Wright was producer of the famous Yale Chronicle Films, for the Yale University Press, and sponsored by the Council's Committee of Yale University. As these films are outstanding among the educational films produced to date, they are a tribute to his ability in this field. Mr. Wright entered the motion picture business in 1907 with the Kalem Company, and was treasurer and general manager of this famous old company for a number of years. On purchase of the Kalem Company by the Vitagraph Company, another of the biggest pioneers, Mr. Wright became manager of production for the Vitagraph Brooklyn studio. When Vitagraph transferred its activities to its Hollywood studio, Mr. Wright rented the Brooklyn studios and devoted several years to supervising the investment of a million and a quarter dollars in the Yale Chronicle Films. On completion of this work Mr. Wright spent several months investigating the 16 mm. field and for the last three months has been actively engaged in the production of 100 foot subjects for this growing market.

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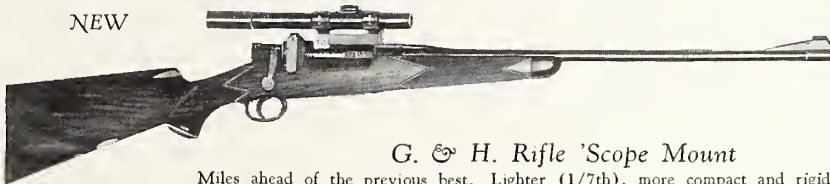
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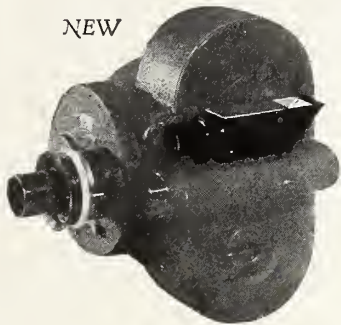
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INDUSTRIAL FILMING

By DON BENNETT

(Continued from page 18)

Introduce characters and a story built around the use of the advertised product. How well this idea succeeded is shown by the fact that one manufacturer of a toilet article uses almost a hundred window projectors with a highly trained force to handle them. A New York bank is using this same type of machine to publicize its new branch office. At the Motor Boat Show last January in New York, six exhibitors used motion pictures to attract people to their booths. The narrow width film made all this possible.

Nowadays, instead of a salesman tucking an album under one arm and a brief case under the other, he starts out with a little black box, containing his manufacturing plant, showing it most effectively by means of motion pictures, convincing his prospect that his product is *it*, and creating the "buying idea" as nothing else will. The field is not limited. Everything from a toothpick to Florida real estate has been recorded on a narrow piece of film and shown in such a way as to leave no doubt as to the value of what is offered.

The widespread use of sixteen millimeter film has not affected the distribution of standard width industrial films over the old routes. If anything it has helped it because the public is more "movie-conscious" than ever before. The day is not far distant when magazine advertisers, instead of the familiar line at the bottom of their ads, "Send for latest booklet," will substitute, "Send for our latest movie."

INDUSTRIAL FILMING

By EDWARD F. STEVENSON

(Continued from page 19)

many are dramatic representations of products in use, and not infrequently delightful comedies serve as the base of such films. In short the protection of the home projector owner against blatant advertisements without value to him lies in the fact that this newest possibility of the motion picture will appeal to the most progressive, to men who realize that their films must be of real interest, and this psychological fact will automatically provide the highest class of films, both entertaining and educational. Definite proof of this assumption is found in the manner in which the radio has been used by big concerns. Their programs have been

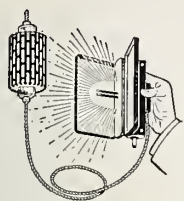
demonstrated to be the best put on the air. This is because it is realized they must be superior if they are to receive the attention desired.

Finally, as the only direct way in which the home projector owners can be told of the availability of such films is through the columns of this magazine, there is also an additional protection. It might be required that such films be reviewed by a film committee of the Amateur Cinema League, and approved before they could be offered to the public through its columns.

How often in the motion picture theatres, after you have seen in a news reel, perhaps, a short scene of the making of an exquisite watch, the casting of a bronze statue, mining for diamonds, or some other fascinating occupation, have you wished that the theatres showed more pictures of that sort? There are very few of us who are not interested in the how and why of the civilization of which we are a part. And since we are living in the greatest industrial age in the world's history, with miracles of science taking place on every hand, why should we not use the motion picture, a miracle in itself, to bring the whole world into our own home for our instruction and our pleasure? It is exactly that which the home projector now makes possible. And this possibility is rapidly being realized by those who direct modern industry. It will not be long before they are offering you, as a home projector owner, rolls of film, instead of booklets, and out of these little strips of celluloid will rise before you, as though touched by the Geni's lamp, all the wonders of the modern world.

The importance of this possibility to the men with a message for the public cannot be overestimated. The motion picture, the most powerful medium of expression discovered since the invention of printing, has been largely a shackled giant. The conventions of the motion picture theatres have limited this avenue of expression largely to photoplays. Educational, scientific and industrial films have been confined to showings before school, club, church and organization groups, for the most part, and to special showings of limited extent. But home projectors, which are rapidly becoming as essential in the modern home as telephones, phonographs, radios, and automobiles, offer the means whereby the motion picture can truly become an instrument for universal expression, the only limitation of which will be the tastes and desires of the individual.

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Send \$2.00 and copy for 3 titles (12 or
less words per title) and let me make
these up as samples of my work.

BRYANT 3749

RALPH R. ENO
117 PARK AVE. NEW YORK

CRITICAL FOCUSING

(Continued from page 19)

Twelve Miles Out

METRO-GOLDWYN-MAYER

Directed by Jack Conway

Photographed by Henry Sharp

INTRODUCTORY TITLES: From the
moment the titles introducing this
story are flashed on the screen, the
atmosphere is established. The be-
ginning titles are shown double ex-
posed on a background of huge waves
in motion, dashing over a rock-bound
coast. The atmospheric effect is ex-
cellent and prepares the spectator for
the unfolding of the play. While
double exposure is not simplicity it-
self with the amateur camera, it is
possible, and with it many interest-
ing things can be done.

COLOR FOR EMPHASIS: In a se-
quence on board ship, a sunset scene
is double toned in strong blue, red
and violet. The emphasis gained for
this particular scene through this use
of color is easily adaptable to all
types of amateur films.

College

UNITED ARTISTS

Directed by James W. Horne

Photographed by (Bev Jennings
Bert Haines)

USE OF SLOW MOTION: A certain
scene in this story of college life
shows the hero, a freshman, being
tossed high into the air in a blanket
held by a group of students. It so
happens that the tossing is taking
place just outside of the second story
room of the female supervisor of the
fair co-eds. who, at the time of the
hazing, is disrobing. The toss of the
blanket is just enough to bring the
hero at his highest point in the air,
exactly opposite the room. The en-
raged supervisor hurls an umbrella
at the bouncing freshman, endeavor-
ing to banish him from the scene.
But he is not to be outdone, and as
he starts to descend from each flight
into the air he opens the umbrella,
holding himself stationary in mid-
air for a second, then floating calmly
downward, only to be pitched sky-
ward again. At the point of the
opening of the umbrella, a slow mo-
tion shot of the scene is cut in, and
repeated several times as he makes
his downward trip. His ascent is
pictured with normal speed. The ef-
fect is most humorous, and could be
used by amateurs in many different
ways, by cutting in slow motion shots
of the same scene with the normal
speed shots.

CLEVER ENDING: Instead of the
usual clinch and fade out ending,
this picture shows the hero and the
girl of his heart entering the church,

A New Idea In

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for your convenience.

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still available. If you are in-
terested, write us.*

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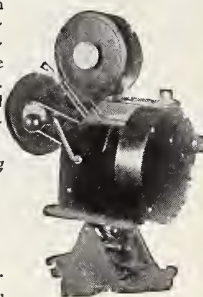
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which immediately dissolves into their coming out of the church. This scene dissolves into one years later with our hero, and his wife, with their two children, in their home. This further dissolves into another scene years later, our hero, stooped and gray, and his family of four about him, and then a final dissolve into two tombstones in a cemetery with the words "The End" fading in over the scene. With the exception of the lap-dissolves, this idea can be used in many different ways by the amateur and presents a finis note that is a welcome relief from the usual stereotyped thing.

Recommended in August and September

BLOOD SHIP: Lighting—Fog

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HEAVEN ON EARTH: Framing.

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MAN POWER: Machinery —
Night work with flares.

MOON OF ISREAL: New framing idea.

OLD SAN FRANCISCO: Models—
Lighting and composition.

PRELUDE IN "C" SHARP MINOR:
Amateur film synchronized
with music.

PRINCE OF HEADWAITERS: Titles.

TARTUFFE: Lighting — Clever
light device.

UNKNOWN: Lighting and composition—Types.

WAY OF ALL FLESH: Story
simplicity—Absence of titles
—Moving camera.

WAY TO STRENGTH AND BEAUTY:
Beauty of the body.

Smile, Brother, Smile

FIRST NATIONAL PICTURES, INC.

Directed by... John Francis Dillon
Photographed by Charles Van Enger

TRICK PHOTOGRAPHY: The picture opens with the hero, arrayed in flashy clothes, proceeding through a hotel lobby. The camera is moving backwards, the hero following it. As he comes to the desk, the movie

changes to a full screen size "still" picture of the same scene, which immediately begins to decrease in size as the camera moves away from it and discloses first, two hands holding a catalog from a correspondence school on salesmanship. As the camera continues to move away it discloses the hero as a shipping clerk, picturing himself as the character in the still picture in the catalog, dreaming of the day when he, too, shall be the star salesman of his firm. After the moving camera stops the action of the scene continues.

This interesting photographic trick can be done by the amateur, with many variations, tying it in with many different story plots. It can be done by 9 and 16mm. workers as well as those who use standard width film.

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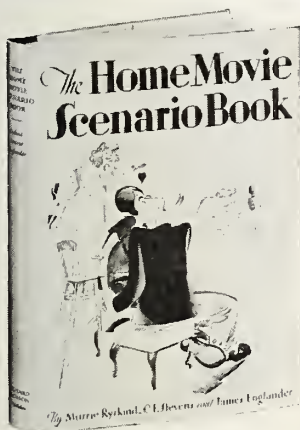
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AN AMATEUR VISITS HOLLYWOOD

(Continued from page 15)

words, the subject must be equi-distant from the lights on either side. To make certain of this, the distance is measured with a tape and the lights which are of equal candle power are moved about so as to make them actually equi-distant from the subject."

This, we think, is carrying things just a bit too far. For our purposes, we can get very good results without splitting inches, so we leave our friend and his cafe set and wander out of doors and down the street to another not far away. It isn't easy to convince the genial gate guard that we are entitled to enter and we lose considerable time before we are able to gain admission. In the yard just before us as we pass through the gate, we get into a tropical storm. In Hollywood, weather of all kinds is made to order to suit the requirements of the particular picture in question. Here we find a battery of hoses spraying water into the air while hugh fans similar to airplane propellers blow enough wind to give the appearance of a violent storm. Supplementing the hoses are pipes suspended in the air between tall poles. These pipes are perforated and spray moisture in all directions. It certainly is an elaborate storm. It is so wet that the camera man and his assistants all wear oil skins to prevent getting drenched. The combination of the sprays of water and gusts of wind give such a wonderful effect that it is hard to believe that it is all artificial. Of course we can't do anything as elaborate as that at home in our own garden but the idea occurs to us that, with the aid of our garden hose and a couple of sprinkling cans held by assistants on ladders, we could photograph a little rain scene that would be quite different from any picture we have previously attempted. With our friends equipped with rain coats and umbrellas, it would make a very novel picture.

On the next set, just adjoining where John Barrymore is working, we see another company at work. Each company is a complete unit with its own camera man, director, and technical staff. For the moment, we do not see the camera, but as we glance around, we locate it aloft on a balcony directly above the actors. Such a location strikes us as a very unusual place for the camera. Before we have the opportunity to ask what

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RALPH R. ENO
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this is all about, the director volunteers the information.

"Some people have the idea," he tells us, "that the subject must be directly in front of the camera. This is especially true with amateurs and seems to date back to the old days of snap shot photography with a still camera when objects appeared distorted and out of plumb if they were not directly in front of the camera. It seems to me that every amateur I have seen at work places his camera directly in front of the subject. He forgets all about what we call 'camera angles.' A novel glimpse now and then (without overdoing it) from an unusual view point will relieve an otherwise monotonous scene and greatly add to the general effect of the finished picture."

We now leave this stage and again find ourselves out in the open air. This particular street is really a "set" representing a European village street. In fact we would think that we were actually in Europe were it not for the electrical paraphernalia that we see strewn about. Electricians, property men, technical assistants and actors swarm the street. Batteries of spot-lights and flood-lights make us realize that we are still in Hollywood. On second thought, it seems queer to see spot-lights and flood-lights used in the open air in broad daylight. It is a bright day yet the camera man is asking for more light.

"I have to have at least two more 'broads' in that corner," he calls to the electrician.

"Broads" we learn is studio lingo for flood-lights and are in direct contrast to "spots." Both styles of lights are commonly used even in the open air scenes in bright day light to supplement natural sun light. Very often shadows do not fall just as the camera man would like them to. In such cases he gets artificial lights and has the electrician place them so that the shadows do fall in their proper places. When a hat shades the face of an actor a light is so placed to enable clear photography of the details and expressions of the face, without making its presence known to the audience. Actors in dark doorways, under trees, or in heavy shade are made to appear clearly on the screen by the use of artificial illumination. We observe that everywhere out of doors large reflectors are used to aid the daylight. These reflectors consist of very large sheets of wall-board which are either covered with tin foil or painted with bright aluminum paint. These reflectors are used to throw the light into otherwise dark corners. We are yet

to see the professional camera man who is able to get along without several reflectors but for some reason or another we rarely see an amateur using them. They are easily made and we are going to make two or three for our own use on our return home. While it is next to impossible for us to obtain electrical equipment for use out of doors, we can easily substitute reflectors and, for our purpose, get excellent results. Now our subjects can pull their hats down as far as they like without darkening the face, because our reflectors will illuminate them sufficiently to make them appear clearly on the screen.

In the next street of our studio, we see the director and the camera man in consultation. They hold up a piece of blue colored glass every now and then and look through it at the set. We fail to see what good it does them to look at the scenery through a piece of blue glass, so we ask what it is all about.

"That piece of blue glass," he obligingly explains to us, "is not an ordinary piece of stained glass but a special tone of blue and is called a 'monotone-filter.' Photographic film does not have the same degree of sensitivity to all colors as does the human eye. Red, you know, photographs black, while light blues, such as the sky for example, photograph white. When you look through a monotone filter, however, you see everything just exactly as the camera sees it. In other words varicolored objects are reduced to a single color, hence the term monotone-filter. When an actor puts on a bright costume or makes up his face in some special character make-up, it is tested with a monotone filter before being photographed so that we will know just how it will appear on the finished film. Scene painters constantly view their work through one of these filters to see how the sets they are working on will photograph."

The director and the camera man, having completed their consultation, prepare to start the action. The director explains to the actors that this scene is supposed to be taken in dense fog. He is telling them just how to act and to grope their way about, as vision is difficult. This appears to be very strange to us as it is a clear bright day and we see no equipment in sight to make a foggy or smoky atmosphere. We wonder how the effect of haze is made and the camera man tells us that he is using a "fog-filter" on the lens of his camera. This he says is a piece of especially prepared optical glass mounted in a tube that slips in front of the camera lens much like the

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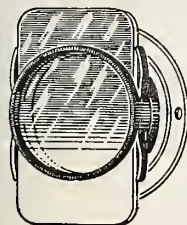
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familiar color-filter. With this de-
vice in place on the camera, the illu-
sion of fog is perfect. It is all very
simple, indeed, when we know how!

We watch the fog scene being
photographed and marvel at the way
the actors move about, on such a
bright day, to give the effect of fog.
At the conclusion of this scene,
which by the way is taken over and
over a number of times before the
exacting director is satisfied, we de-
cide that it is time for us to be
homeward bound. Before taking final
leave, however, we are introduced to
this director and ask him if he can
give a bit of advice to the amateur.
He willingly responds.

"The big fault with you amateurs
as I see it, is that you do not plan
your pictures. You are in too much
of a hurry. You should make haste
slowly. Think carefully before you
take a picture. Remember that you
only take a picture once and, once
taken, it is shown over and over
many times. Use a tripod wherever
possible even if your camera works
automatically. You can not get qual-
ity on the screen unless you work for
it. Plan your work. Think about
what you are doing and make every
foot of film mean something. If your
roll is unsatisfactory when you get
it back from the finishing laboratory,
you should find out why. Analyze
your own mistakes and learn how to
avoid them. If the trouble is in ex-
posure, get a good exposure meter.
If it's the focus, get a tape measure
and measure your distances. Re-
peated mistakes are a sign of gross
carelessness. Once you get your film
back from the laboratory, edit it
carefully. Cut out all the unwanted
portions. It's easy to cut and splice
film. Don't be afraid to cut as much
as half of it away. We often take
twenty or thirty thousand feet of
film in a single picture which is
edited and cut down to seven or eight
thousand feet. Even with the most
careful work, some cutting is neces-
sary, so don't be so satisfied with
your results that you think cutting
unnecessary. It rarely, if ever, hap-
pens. Just remember one thing, elab-
orate equipment isn't essential but
careful planning is. Plan your work
and your pictures will immediately
improve."

This is really excellent advice to
all of us. Often we grab our camera
and without thinking, use up half a
roll of film before we know it. Then
when we see the finished picture we
regret it. Let's take more time and
think a little more about what we are
doing before we say the magic word
"CAMERA!"

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NOW YOU CAN HAVE PARAMOUNT PICTURES *In Your Own Home*



Pola Negri in
"The Spanish Dancer"



Above: Gloria Swanson in "Manhandled"



Below: Adolphe Menjou in "The King on Main Street"



Raymond Griffith in
"The Night Club"

IN ACCORDANCE WITH our established policy of securing the very best possible pictures for the enjoyment of our patrons, we take pleasure in announcing that many of the most famous Paramount Pictures are now being added to the Kodascope Libraries.

THE PARAMOUNT REPUTATION is world-wide and the addition of such stars of Clara Bow, Bebe Daniels, May McAvoy, Greta Nissen, Gloria Swanson, Wallace Beery, Ronald Coleman, Ricardo Cortez, Raymond Griffith, Raymond Hatton, Adolphe Menjou, Antonio Moreno, etc., will bring added delight to thousands of owners of 16 m/m equipment, who will soon be able to have such famous features as "The Covered Wagon" right in their own homes.

YOU WILL FIND KODASCOPE LIBRARIES

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United States Government Releases World War Movies

Famous Battle Pictures made by U. S. Army Signal Corps now available for Home Movie Projection. Complete Five-Reel Picture and Five Kodak Cinegraphs out Oct. 1

THE World War Movies are released at last. Now from the confidential archives of the War Department come the pictures you have waited 10 years to see.

The first official film of the United States Army Signal Corps. The only officially released picture-record of America's part in the World War. Made for Legion Paris trip, Ex-Service Men and the Public.

Taken in action. Made under actual service conditions in France. Compiled and edited by military experts. A film in which you, yourself, or someone near and dear to you, were probably one of the actors.

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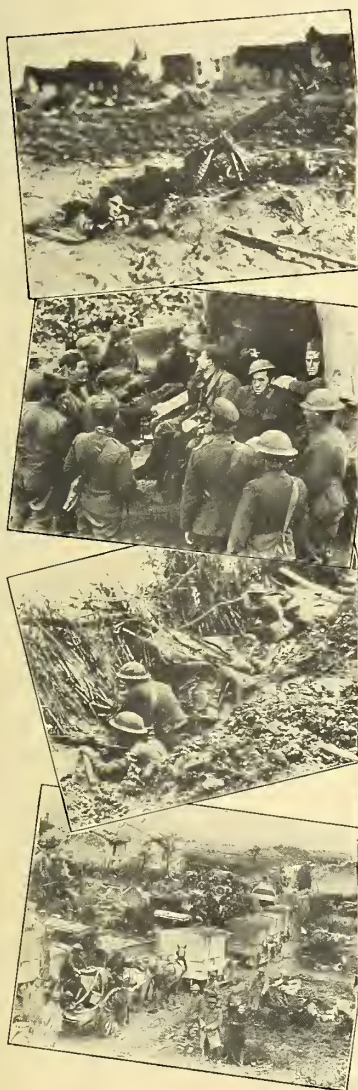
For those who want only special sections of the picture, 5 Kodak Cinegraphs, costing \$15 each (200 feet, which may be purchased separately) are available on the following subjects: "Chateau-Thierry and the Aisne-Marne Operation," "The St. Mihiel Drive," "The Meuse-Argonne," "Flashes of Action," "Our Navy in the World War."

The World War Cinegraphs are released now. Get them from your nearest Kodak dealer. See the picture record of America's part in the World War.

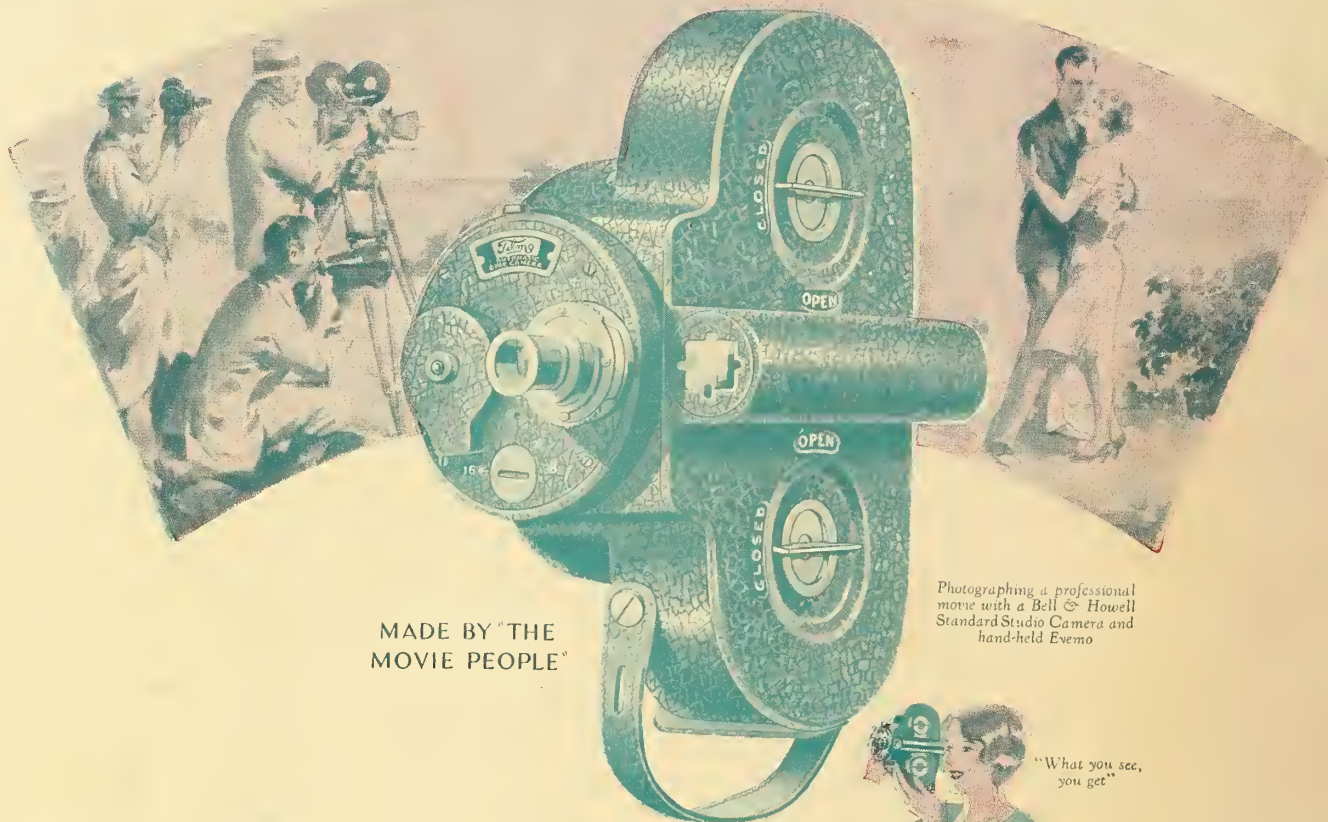


General Pershing says;

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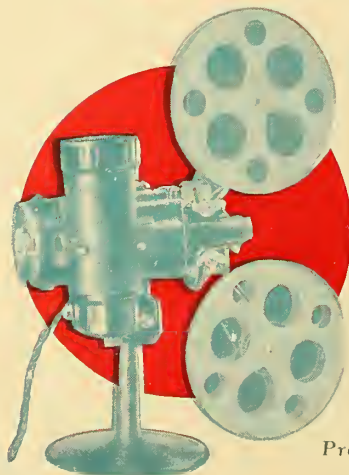
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REGISTERED



Filmo
Projector

BELL & HOWELL CO.
1828 Larchmont Ave., Chicago, Ill.
New York, Hollywood, London (B & H Co., Ltd.)
Established 1907

MOVIE MAKERS

AMATEUR

NOVEMBER 1927

PRICE 25¢





Why Filmo is called the *lifetime* Movie Camera

FILMO was born a perfected instrument for taking personal movies for you. It is, in direct lineage, heir to all the features of precision and adaptability found in the Bell & Howell professional cameras with which most of the featured theatre movies are made. Twenty years of specialized thought and experience are back of this one camera, Filmo. And *what a camera it is!*

Fourteen cameras in one

Filmo can be purchased already equipped with the extremely fast F1.8 Taylor-Hobson Cooke lens for getting sharp pictures indoors, out-of-doors after sundown, on dark days, or in the rain. For average use, however, we recommend the Taylor-Hobson Cooke F 3.5 with which Filmo is regularly equipped. Keep the 300 per cent faster F 1.8 handy in your carrying case for the exceptionally difficult picture. Then simply screw out the F 3.5 and replace it with the F 1.8. Fourteen different lenses, up to a 6-inch telephoto, are as

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The spy-glass viewfinder

Note how the spy-glass viewfinder seems such a natural part of Filmo! It is the only dependable type of finder to follow and "frame" moving objects accurately. Its lenses are removable, to be replaced with accurately matched magnifiers furnished with Telephoto lenses. Filmo is thus professionally accurate, always.

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Filmo is known as the *lifetime camera*, not only because it is built to last a lifetime, but because it is made to take sharp, beautiful pictures under *all the photographic conditions you will ever meet*. Ask your dealer. Write us for the new descriptive booklet "Filmo—Home Movies of the Better Kind."

Filmo Projector also offers remarkable superiorities. Shows *absolutely flickerless* movies. Runs forward, backward (for novelty effects) or stops instantly for prolonging any single picture in the film. Free booklet describes its many features.

BELL & HOWELL
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1828 Larchmont Avenue, Chicago, Illinois

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Established 1907

You can RENT these 300 ft. complete photoplays from your photographic dealer.

The coming of Home Film Libraries means that you can rent excellent, up-to-the-minute releases for the very reasonable price of 75c a reel. And you can get them from your own photographic dealer. Leading photographic houses over the country are establishing themselves as distributors for these new films.

Think what this means for home projection. New pictures for every showing. Continual variety at negligible cost and utmost convenience.

And all these films are adapted especially for children. For grown-ups too, they are just as entertaining, but the idea of pleasing the youngsters was our first thought in building the library.

Below we list a few recent releases. But we suggest that you write for our new catalogue and get the complete list.



FELIX WINS AND LOSES
KRAZY KAT'S MOUSE TRAP
ALICE'S MYSTERIOUS MYSTERY
FOUR MUSICIANS OF BREMEN



Tweedy in
THE UNTAMED
Wm. S. Hart in
A KNIGHT OF THE TRAIL



Hedda Nova and Mitchell Lewis
in
A JUNGLE HEROINE
Colonel Wm. Selig's
THE LAST MAN



Bud Duncan in
THE HERO VILLAIN
Billy Franey in
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16 M. M. RELEASES

Owing to the advanced closing date of Amateur Movie Makers, we are able to list only those dealers who were franchised prior to October 5th.

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Buffalo Photo Materials Co.

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WRITE FOR OUR NEW CATALOGUE

REEL OF THE MONTH CLUB

Have the Outstanding Reel of the Month Handed You By Your Postman!

*Latest, up-to-minute releases reach you on the first of every month
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TO-NIGHT an airplane takes off for an epoch-making flight—to-morrow two great gladiators climb into the squared ring for a world-title—a mail pilot jumps for his life from his blazing plane—a terrific struggle on the dirt track, a great automobile classic—cars crash and pile up. Big events like these come to every member of the Reel-of-the-Month Club on the first day of every month.

Every flash on the screen is a thrill for your party—never a dull moment as your films click off the reel—the world's great events, almost as soon as they happen, are always available to the Reel-of-the-Month Club members.

Men and women who want the latest and best; families that cannot spare the time to view reel after reel hoping to find a genuine contribution to their library, are members of the Reel-of-the-Month Club. They find this the one best way to film enjoyment.

William J. Ganz, producer of "Highlites of the News" reels, is president of the club. He has long been associated with the motion picture industry and his ability to choose subjects of wide, popular and lasting appeal is recognized far and wide. Mr. Ganz will continue to produce "Highlites of the News" reels, in addition to directing the activities of the Reel of the Month Club.

Become a member of the Reel-of-the-Month Club today! Get the benefit of this selective and time-saving service. Simply fill in the application blank below and attach your check. Mail direct to the club address, or ask your dealer to forward your application. On the first of each month your reel will be handed you by your postman.

Previous Releases

Lindberg Specials: No. 1 "The Hop-Off", No. 2 "Arrival in Paris", No. 3 "En Route Home", No. 4 "New York's Welcome".

Commander Byrd's memorable hop. Maitland conquers the Pacific. Intercollegiate Boat Races.

"Thrills in the Air": the most spectacular pictures ever taken in the air; parachute jump, etc.

*Sharkey-Dempsey fight.

**Dempsey - Tunney championship bout.

The Greatest Reel of Thrills—rescue of crew from blazing oil tanker—hair-raising cowboy stunts—steeplechase, 40 horses, spill after spill—racing car leaves track, driver thrown.

*Distributed in New York State only
**Distributed in Illinois only.

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Gentlemen: Please accept my application for membership in the Reel-of-the-Month Club. Enclosed you will find my check for (\$20) three months' membership dues—(\$75) for 12 month's dues.

In return you will send me, postage prepaid, one 100 foot 16 mm reel of the outstanding news events on the first of each month for the duration of my membership.

NAME

ADDRESS STATE

Make checks payable to Reel-of-the-Month Club

MOVIE MAKERS

PUBLISHED BY THE AMATEUR CINEMA LEAGUE, INC.

"Heralding The Motion Picture Of Tomorrow"

Volume II

NOVEMBER, 1927

Number 11

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On sale at photographic dealers everywhere.

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ACL

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Scenes include: Polar Bear, Walrus, Icebergs, Reindeer, Boy Scouts, Santa's Telescope, Eskimo, Jack Frost, Santa Claus Toy Shop, Ice Castle, and Christmas Tree.

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*Dealers Are Urged to Write for
Our Special Proposition*

Some of the Contents of the 1928

AMATEUR FILM ANNUAL

TWELVE beautiful portraits in blue rotogravure of "Who's Who in Amateur Motion Pictures," including the men who helped make the 1927 series of THE CINE MINIATURE handbooks.

KARL A. BARLEBEN, Jr., whose work as motion picture editor of *American Photography* has won him a high place in the minds of amateur motion picture enthusiasts, will discuss standard size cameras for amateur use, telling the reader how he can profit with his outfit.

A COMPLETE guide to all the films issued for use on sixteen millimeter projectors. This list will cover the films that may be rented, and those that may be purchased outright. A complete list, such as this will be, has never been attempted. This alone should encourage the amateur cinematographer to reserve a copy of this book.

SEVERAL other valuable articles will appear, which we cannot yet announce. Already more than 3,600 copies are reserved, and more reservations are coming in every day. The supply is limited to 10,000 copies which will not be reprinted. Order now, and assure yourself a copy.

Pre-Publication Price

\$2.00

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*Handsomely and Permanently Bound
in Leatherette*

Are you reading regularly THE CINE MINIATURE series of instructive handbooks that cover amateur cinematography in a delightful way? More than 12,000 copies are sold of each issue. Let us add your name to this constantly growing list. 15c per copy—90c per year—two years \$1.60.

LEONARD CORDELL

Cinematographic Publisher

1636 N. Washtenaw Ave., Chicago, Ill.

CONTRIBUTORS

KENNETH W. ADAMS of New York City is an expert in special motion picture effects who until closing of the Paramount Eastern Studios recently was associated in producing the unusual features of Paramount photoplays. Many of the remarkable "trick" effects in outstanding Paramount pictures are the result of the application of his "photography with thought and imagination."

WILLIAM A. BUELL is Headmaster of the Indian River School for boys at New Smyrna, Florida, and an exponent of amateur cinematography as a worthwhile school activity.

MRS. JAMES W. HUGHES of Philadelphia is a recent convert to cinematography whose enthusiasm for the Amateur Cinema League and its many activities have materially aided the amateur movie movement.

CARROLL KELLY is a well known artist of New York City.

COUNTESS ARMAND DE MONTAGNY and Count de Montagny of New York City are both enthusiastic amateurs, and were among the first 16 mm. camera owners in this country. At present they are actively engaged in furthering the formation of a New York cine club. Before her marriage Countess de Montagny was a grand opera star.

VERA STANDING is a motion picture editor, whose best known work was in connection with helping to plan the Eastman educational series.

JACK TURNER is a member of the advertising staff of the Barber-Greene Company of Aurora, Illinois, who has had wide experience in the production of industrial and personal films.



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The most efficient, lightest and most convenient tripod made. Weight complete as shown 4 lbs. Extreme height 5 feet. Aluminum head. Duro finished.

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(featuring Universal Pictures Stars) have released the first ten pictures of this series. Each picture contains two 400 ft. reels—a half hour's show.

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WORLD WAR
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5-Reel Super Production:

"America Goes Over"

On Sale or Rental Basis.

We also have for sale
— in 100 foot Reels:

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PATHEGRAMS

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Send for illustrated circular explaining the rental proposition on the Show-at-Home Movie Library.

WILLOUGHBYS
110 West 32nd St., New York, N.Y.

A CHALLENGE and AN OPPORTUNITY

For Every Amateur Movie Maker

DO the members of the Amateur Cinema League want a composite study of the best amateur films of the world?

Do the members of the Amateur Cinema League want to discover those universal elements that go to make up the best amateur films?

Will the members of the Amateur Cinema League cooperate to make this possible?

These questions to our membership have come from Frederick James Smith, editor of *Photoplay Magazine*, and, after I listened to Mr. Smith's exposition of them, I told him it was my belief that our members would answer all three inquiries affirmatively.

I wonder how many of our members have sensed the great value to amateur development in the *Amateur Movie Contest* of *Photoplay Magazine*? This contest is referred to in the advertising pages of this month's AMATEUR MOVIE MAKERS.

No doubt many of us have said, "I am not personally interested in a prize. I do not care to compete. I hope the contest encourages less advanced amateurs than myself." How many of us have seen the tremendous possibilities of this contest as a means of analysis of what makes our films worth while? I had not—I confess it—until Mr. Smith gave me the full thought behind the *Amateur Movie Contest*.

Photoplay Magazine has a large purpose behind this contest. It wants the best amateur films of the world submitted. The contest winners will be amply repaid for their personal efforts as the prizes are high grade. After the contest it is the intention of *Photoplay Magazine* to submit all films received to a committee of experts to use them as the basis for a careful study of what makes an amateur film great. From this study can come a yardstick to measure amateur effort. Each one of us can have be-

fore him a sort of Amateur Standard by which he can judge his own films.

If this Amateur Standard can once be set up it can be revised from time to time. It has never been set up because amateur films have never been got together in sufficient numbers to make this possible. When we have this standard we can all undertake studies to find out how best we can meet and surpass it in the various things that go to make it up.

Here is the first great opportunity, in *Photoplay Magazine's Amateur Movie Contest*, for us to get at the fundamentals of our new hobby and this new art of amateur motion pictures.

"We want the best amateurs of the world to send us a sample of their best work, prize or no prize," said Mr. Smith. "The Amateur Cinema League represents these best amateurs. You are the organized body of them. We want you to see this contest as we see it, as a wonderful opportunity to get at the standards of amateur excellence. Will Amateur Cinema League members help us by sending us your best?"

Will every League member cooperate to make this study a reality? Do you want the published results of such a study as one of your cinematic textbooks? It is for you and it is up to you to accept the challenge of *Photoplay Magazine*.

Answer Mr. Smith with a YES and send him a reel of your best work.

ROY W. WINTON.

The Biggest and Best Dealers are Show-at-Home Dealers

We are literally swamped with letters and telegrams from the biggest dealers in the country as well as owners of Home Movie Projectors from every part of America asking where *SHOW-AT-HOME* Movie Library may be obtained.

In the forefront of leading dealers—men of vision—who are now spreading joy through the land and incidentally tapping new sources of revenue through *SHOW-AT-HOME* Movie Library are

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Largest Photographic Goods Establishment in America

PICKUP & BROWN

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Well and Favorably Known Wherever Optical and Photographic Goods Are Sold

Many other well-known houses in various parts of the country are now completing arrangements to handle *SHOW-AT-HOME* Movie Library. Their names will be announced in a later issue of *AMATEUR MOVIE MAKERS*.

Home Projector Users are cordially invited to write to



**SHOW-AT-HOME
MOVIE LIBRARY, INC.**

Bringing the World's Best Photoplays to the Fireside

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for complete information as to how and where they may obtain *SHOW-AT-HOME* Movie Library in their community.

Available at last!

A complete, comprehensive, amazing variety of motion pictures for the home projector, presenting the world's greatest stars and famous stories.

SHOW-AT-HOME Movie Library—a service that will thrill and delight home movie fans having as its backbone the great variety of fine moving pictures produced by Universal Pictures Corporation.

The well-established policy of Carl Laemmle, president of Universal Pictures Corporation, clean, wholesome pictures only—pictures that everybody can see—is your guarantee of the quality and fitness of *SHOW-AT-HOME* productions.

Truly—*SHOW-AT-HOME* Movie Library ushers in a new era in motion pictures for the home!

There's Never a Dull Hour in the Home That Uses *SHOW-AT-HOME* Movie Library!

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Announce - PATHEGRAMS for the Home *the World's Finest Film Collection* *for Home Movie Lovers*

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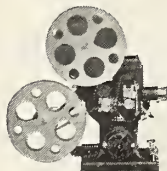
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Announcement

De Vry announces in this issue of Amateur Movie Makers (center spread) the latest improvement in home movies—the new De Vry 16 mm. projector at amazing low cost. See center spread for complete information.

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*"In Union
there is Strength"*



Photograph from *Metropolis*, Paramount-Ufa

A SERVICE CATECHISM

I AM an amateur movie maker. I have invested some good money in my camera and other things. I made this investment because I wanted a clean, interesting and refreshing hobby to give me something new to think about when the day's work is done and something round which to plan my vacations. I have the average amount of common sense and can understand simple mechanical things as well as the next fellow. I have filmed here and there and this and that and I have got past the novelty of it. I know I could get more out of this hobby—as much as I hoped to get when I took it up—but I am just a little bit stumped on the question of what to do next.

AMATEUR MOVIE MAKERS is published for people just like you. Our readers are the busy, practical, efficient folks who keep the world going. We know the problem you have just laid out to us. Each number of AMATEUR MOVIE MAKERS goes straight to the heart of it. Read this one through and find out.

I AM just passing the beginner stage as an amateur movie maker. I have a lot of questions to ask someone. I read AMATEUR MOVIE MAKERS and I find that you touch on almost every one of my questions. Some of them you discuss very fully and

An Editorial

I get just what I want. Sometimes you get near to my personal problem in picture making but you stop short of answering it. I know a magazine can't go into all the detail that every fellow wants about everything. Where can I get additional information?

The Technical Consultant of the Amateur Cinema League is on the job for exactly that reason. Write him your problem; ask him your question. He will answer you explicitly and in detail and give you the personal attention you want.

THERE are a lot of folks in our town who go in for amateur motion pictures. Several of us have talked about getting together every now and then. We like to see each other's films and to talk about them. We don't seem to get started. We can all give a little time to get something going but we don't exactly know how to do it. Where can we find out about this?

The Club Consultant of the Amateur Cinema League is at League headquarters to do just that little thing for you. He is in contact with clubs all over the world. He knows how they got going. He will help you get going. Read the Club Department

in AMATEUR MOVIE MAKERS and see how many people like you and your friends have made the grade and have clubs going.

I AM the only amateur movie maker in our town so far as I can find out. I get pretty much out of touch with my hobby at times and some of my friends kid me about it. I guess it's a fine hobby all right and in other places—those big cities, for example—lots of people are getting a kick out of it. I'd like to get a little more enthusiasm now and then. How and where?

You are just the person the League is looking for. There's nothing like contact with other amateurs to keep you alive in your filming. This League has thousands of members all over the world. Your membership card gets you in touch with them. You will be writing to them before long, if you are a Leaguer. AMATEUR MOVIE MAKERS will make you feel that you are part and parcel of a great world movement.

ALL RIGHT. I'm sold. How can I get League services and AMATEUR MOVIE MAKERS?

Your name and address and your check for FIVE DOLLARS will turn the trick for you. Send us that and LET THE LEAGUE DO THE REST.

THERE MUST BE SOMETHING IN IT!



Photograph by H. Armstrong Roberts

Thanksgiving Silhouette



SIMPLIFYING the SCENARIO

*The New Plan used by
Douglas Fairbanks is Ideal for the Amateur*

By Kenneth W. Adams

ONE of the hardest things for the amateur movie maker is to decide just what he wants to photograph. To plan the subject matter carefully, and put it in a form that is simple and logical is of vital importance.

Let us consider briefly how the commercial producers go about it, and adopt the simplest and least restricted method for our own use.

After a story has gone through the various forms of treatment, the final form is called a continuity. This gives detailed instructions of camera angles, such as close-up, medium shot, etc., also camera technique to use, such as fades, dissolves, split screens, trucking or follow shots, etc., also the action or business of the players. Scene for scene the story is worked out for the director and he is expected to follow it.

All the large companies use this method to stabilize production, save time and cut down the overhead expense. When you stabilize, you make things uniform. Many of our present day pictures are, therefore, just like the cans of the 57 varieties you see on the grocers' shelves. It's sad but true.

There are courageous souls, however, and one splendid example is Douglas Fairbanks. He believes that the director he chooses has creative ability and a mind of his own, capable of functioning clearly and logically. Therefore, he did away with

TO all who have felt the need for written guides for various phases of their filming activities, but have been appalled by complicated scenario forms, the plastic plan suggested in this article should offer a comfortable solution. Equally practical for filming the baby's bath or the Thief of Bagdad, the method is explained in detail by a motion picture expert long connected with Paramount-Famous-Laskey Corporation.

the dogmatic continuity sheet and replaced it with a simple Scene Plot and Action Plot outline.

The Scene Plot names briefly each scene, whether interior or exterior, and gives a list of the people who work in that scene.

The Action Plot gives a brief account of the highlights of the action that takes place in each scene.

It is left to the director's artistic sense to choose the camera technique and camera angle that will bring out the full value of each scene.

These Scene Plots and Action Plots for a large production are actual blueprints, hung on the wall like a map. At the end of each day, red pencil checks mark the progress and leave a visual record of what is done and what remains to be shot.

This Scene Plot and Action Plot method, I believe, can be of service to the amateur movie maker. It will help decide just what, when and

where he wants to shoot, and eliminate waste footage. Let us consider the scope of his activities under a few general headings, and apply this method of control to: 1. Family and Home; 2. Travel; 3. Sports; 4. The Photoplay.

Let us look at the *Family and Home* in this way. What interesting things have you observed about each one of your family, including the dog, in or about the house? When and where do these things occur? This falls under the heading of Scene Plot. What are the characteristics or actions of your observation, that would be of interest to record? This falls under the heading of Action Plot.

Make a written record of these and keep on gathering them. Then arrange them in a harmonious, smooth flowing continuity of theme and shoot as the opportunities present themselves. Remember you can re-arrange this continuity of theme in cutting and editing. Can you see the possibilities, the pleasure of observing what everyone else has overlooked, to uncover the human interest scenes in which we play a part in every day life and pay money to see in a picture house? Remember the mainstay of the commercial producer is human interest. Let us catch that in our own pictures.

Travel, perhaps, stirs our imagination much more than the home. We are keyed up to observe what other-

wise would pass by unnoticed. To be prepared let us lay out our Scene and Action Plots in advance to assure a smooth and harmonious continuity of theme.

Let's assume we're going on a journey. We know that our first destination is one particular seaport, and we have made up our mind as to what points of interest we are going to visit. Let us classify them in our Scene Plot. We have read or been told that certain activities go on at these various points of interest, so let us classify them in our Action Plot. Now, as we go from place to place, we know what we are looking for, and whatever else happens unexpectedly we include in our schedule for the place where it occurs.

When we come home we'll have an assembly sheet that will be of great help in cutting, titling and editing our story.

Travel is fascinating. It brings us in contact with people and places. It humanizes us. So let us try and get into our story, human interest.

Sports, let us divide roughly into two groups, one, the kind we engage in with our friends or the kiddies, two, the sports we witness in amateur or professional exhibitions and competitions.

The first, I believe, is more interesting because we are directly involved. Let us sit down and think of the games we play. Where are they played and what are the different locations needed? (Scene Plot.) What are the high lights in each step of the game that makes it so interesting and absorbing? (Action Plot.)

Let us write out a little story about

a game. Build up suspense, lead up to a climax and have a smashing finish. Our Scene Plot and Action Plot will give us complete control from beginning to end.

There are a great many sports that are not games; that have no objective outside of healthful, happy recreation. The spontaneity of these are often times much more amusing and contain a wealth of human interest that cannot be foreseen.

For these write out your Scene and Action Plot as you go along. Then when you come to cut and edit your story, you will have a helpful assembly sheet that gives a smooth, harmonious continuity to your theme.

With the second group we can seldom get close enough to shoot any continuity of theme. Conditions are not under our control and that makes it difficult. I would say we can use this group to help us enjoy the first more. With our camera we can record much more than the eye can catch. For example—the follow through of a golf club, the swing of a tennis racket, or a beautiful jack-

knife dive. Let us study and analyze these actions and correct our own faults.

The Photoplay is perhaps the aim of many amateur movie makers. Here we can apply to the fullest extent what studious and farsighted commercial producers have found to be the simplest and yet least restricted method of procedure.

First write your story in the simplest, most direct manner, using the present tense. Everything in your story is happening right now and you have complete control of all the action and are a part of it.

When that is done, plot out the scenes of your story in the Scene Plot. Group all the interiors under one head and the exteriors under another. Group the interiors and exteriors, so that, for example, when you are in the garden, and the garden scenes occur several times in the story, each time with different action and actors, you will have them all together and eliminate confusion and jumping around. The same for the interiors. If you are shooting in the



CINEMATIC BEAUTY

Scenes from the *Black Pirate* which was produced by the "Scene-Plot, Action-Plot" Plan

sun parlor, finish everything you have to do there for the entire story. Then under each scene write the names of the people who have business there.

Group the scenes one below the other down the left side of the paper and on the right side, corresponding to each scene, write the action. For example:

(Continued on page 55)

A PREP SCHOOL PHOTOPLAY

Movie Making Is Now the Most Popular Sport at this Florida Boys' School

By William A. Buell

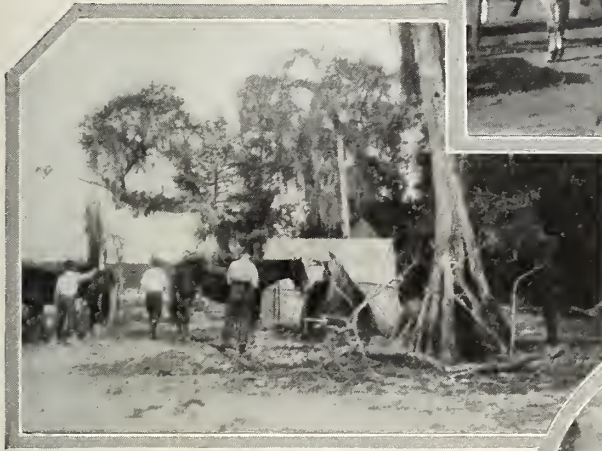
EXIT THREE BOOTLEGGERS" is the title of the photoplay recently completed by the boys of the Indian River School, at New Smyrna, Florida. It is an amateur picture if there ever was one, yet such a pronounced success, according to all who have viewed it, that it promises to be the first of many which the boys of Indian River will produce. And this is such good healthy activity that I am not surprised to hear that similar productions are being planned by many other private and public schools. This is a new means for the dramatic expression of growing

Since a good rescue is admittedly a sure-fire success on the screen, the next question was how to weave this situation around our available material. Bootleggers thrive on deserted beaches—so they would make a good

bers of the Coast Guard, sufficed for costumes. The necessary dummy cases for the "stuff" were constructed in the school shop, to identify the profession of the villains.

With this general outline to follow, the English class of the school

worked out the following scenario. While putting ashore a small cargo, the bootleggers are by chance observed by a young boy at play with his dog among the dunes. He slips away to warn the Coast Guard. The villains continue loading up the contraband to move it to a cache in the woods. Meantime the heroine, who is the daughter of the chief of the Coast Guard, and her friend are enjoying a pleasant ride in the woods. They round a bend and



YO HO AND A BOTTLE OF RUM!
Stills from Exit Three Bootleggers



Below: PART OF THE
CAST

children, and opportunity for such expression is vitally important to their well-rounded development. To the ever present interest in dramatics is added the fascination of "making movies," so I predict that as one of the leisure-time activities of our schools amateur movie making is here to stay, and I, for one, am delighted that this is the case.

An inventory of movie assets determined the nature of the scenario of this first production of ours. There was a perfect beach, pine groves and palms some thick jungle and the ruins of an old Franciscan mission. There were plenty of horses, cars of various descriptions, a few boats, a variety of bungalows, and enough talent for a small cast. While the ruins were a tempting invitation for a plot dealing with the early Spanish settlers, it was decided to avoid complication and adapt these assets to present day circumstances.

gang of villains. The hero could be recruited from the ranks of the U. S. Coast Guard. So argued the boys of the school. And the daughter of the school director, a popular favorite, would make an ideal heroine. She had a friend visiting her for the winter, so thus the cast was complete. Some old clothes for the gang, riding habits for the ladies, whites for the mem-



find themselves in the midst of the smugglers. In the attempted seizure the heroine is captured and dragged

(Continued on page 58)

BRIDAL LOVELINESS
As expressed by Norma Shearer



Photographs by Metro-Goldwyn-Mayer

FILMING *the* FALL BRIDE

What the Well Dressed Projector Should Wear After a Wedding

MR. TINKER had two friends who suddenly developed an unusual fondness for each other's society. He ran into them constantly, and tried to talk as usual about handicaps and stances and niblicks, but they hardly seemed to hear or see him. They left him talking to himself while they uttered weird expressions like "shooting at six-three," "dupes," "speeding up the action," that made him think them budding bandits. Of course Mr. Tinker soon learned that they were the very new owners of amateur movie outfits. Mr. Tinker snorted. Kid stuff! Tin locomotives, rubber stamp printing presses! He knew that a "real" movie camera cost a thousand dollars, when it didn't cost two.

But one day Mr. Tinker fell. He was really buying six rolls of still film for his sister, when the clerk led him by slow, insidious degrees into looking at a motion picture outfit. Mr. Tinker went home that night, his pockets stuffed with booklets, folders, pamphlets from every manufacturer known. Mr. and Mrs. Tinker, his sis-

By Vera Standing

ter, and the two little Tinkers spent a hectic evening studying the stuff. For a week Mr. Tinker almost made the amiable clerk regret his good-nature, by popping in every noon, at the very busiest moment, and asking a flood of questions. Most of them the clerk had heard before, but he gave Mr. Tinker credit for thinking of several new ones. And he was well repaid when on Saturday Mr. Tinker purchased a regular outfit and all the accessories in sight.

Mr. Tinker studied and practiced religiously. He shot all kinds of bits of action around the place. But they didn't seem to amount to much, although some of the shortest were the best. Then his sister decided to be a Fall bride. Ah, this was the great chance for a dramatic reel from life that would be cherished by the former Miss Tinker and her children's children. Mr. Tinker got all choked up as he expatiated on the relation of modern science to romance.

The film was sent off, the film came back. Mr. Tinker thought it would be particularly touching to have the honeymooners and the wedding guests present at the very first viewing. He wouldn't even desecrate it by running it off privately for himself. Poor lighting and even some mistakes on his part would not matter, the real thing would be there.

It was pretty sad. Everybody said it was a lovely picture, but not with what you would call enthusiasm. Mr. Tinker knew that they didn't mean it, for they were bored to death, and so was he. For fifteen minutes they watched themselves step from cars and walk to the church and into the church and out again and into the cars and around a lawn. They said, "Doesn't Dorothy look natural," and, "Look at the grin on Walter," and that was all there was to that. It was fierce.

What made Mr. Tinker maddest was that otherwise it was a fine piece of work. The background, a little old stone church in the suburbs, was lovely, the summer sunshine fell at a

most pictorial angle, the exposure and timing were fine. Everybody could recognize everybody perfectly.

But it was deadly dull. Nothing happened, and there was nothing new to look at. Mrs. Tinker thought editing and titling would help. So Mr. Tinker cut and spliced, and cut and spliced and swore, and had a whole cut-out puzzle on the floor. He had some bridesmaids stepping out of the church after driving off in their cars, and somebody walked by twice in succession in the same direction. The only possible element of order in the darned thing was chronological, and when he got it back in that sequence it was as he made it in the first place. As to titles, he could put in the names of those who appeared, and add a few unmotivated remarks, but that was all. So back it went into the can, to be thrown out some day in crumbs. The Tinkers refused to show it to anyone else, for they had an instinctive good taste in movies and as hosts as well. They felt it would be an awful strain on anyone's friendship to have to sit through such a performance without even the fun of recognizing one's self on the screen.

Mr. Tinker has learned a lot since then. He knows that shooting an event of this kind, which is real, and cannot be repeated, or even rehearsed from the movie point of view, is of exactly the same nature as shooting a news reel. He knows that a lone cameraman can get a few vital shots, like the bridal pair stepping from the

car, entering the church, being showered with rice, only by planning for them beforehand, thinking of nothing else at the time, rushing for the effective angle before the others reach the spot, shooting plenty of footage in each case, and getting the victims to stop if possible for a brief close-up when it won't jam the real perform-

ance. In between, if he has any breath left, after changing reels and watching the sun go behind a cloud, he can grind off some nice long shots of the whole setting and the crowd from various angles. All this means snappy head and hand and foot work, and may result, together with the titles that different shots will at least excuse, if they do not demand them, in as much as a hundred-foot reel of completed picture. It will be short, but it will be effective, and best of all, will mean something all the time.

Now the Tinkers have some delightful pictures like that, which some people even beg them to show again, so that a new spectator can see them. That's a test, believe me! There's five hundred feet of a Hallowe'en party, because part of the party was acting out some stunts. And there's three hundred feet of the family trimming the Christmas tree, with some lovely close-ups of lights and ornaments that are really artistic. There's a bobsleigh ride, with a big spill in the snow—that was staged!—and a record of a lively day at a summer camp. That too had to be pre-arranged, because by the time something funny happened it was too late to shoot it. Instead, they kept track of a number of comic incidents and then acted them all over again during the course of a day, for their now very professional cameraman. And they have a lot more pictures already outlined, to shoot when the right season comes around once more.



HERE COMES THE BRIDE
Memories of "the happiest day" are now preserved
for her on amateur film



REELING A RESORT

A Fashionable Summer Colony Routs Boredom With Amateur Movies

By Countess Armand de Montagny

WE call ourselves the In-Famous Players. The other resorters in the White Mountains of New Hampshire call us the "Sugar Hill Gang," because our "studio" is the famous Sunset Hill House at Sugar Hill, New Hampshire. For two summers our production company, recruited from the guests of this inn, have trekked over these beautiful New England hills at the beck and call of our director, who in less exalted moments is also my husband, Count Armand de Montagny. I am only the cameraman.

And although we may lay claim to the distinction of being the first amateur movie club in the White Mountains, I am afraid that we have now "corrupted" the entire countryside. The guests of the other beautiful summer hotels which dot this summer paradise have seen what fun we were having and are following suit with organizations of their own. The whirl of cine-cameras was heard in those hills more frequently last summer than the whirl of the native wildfowl.

Not the least of our achievements has been the routing of the bridge players, the complete demoralization of the rocking-chair chorus, and we have made heavy inroads among the inveterate golfers. Following the film has proven the most exciting diversion of them all, and the deadly boredom which is a frequent characteristic of many summer hostleries is conspicuously lacking at Sugar Hill.



Our first production in the summer of 1926 was titled "The Boob," but this was far surpassed by our second, filmed during the summer just past, and which was released just before the close of the season, as "Take the Heir," a full length feature photoplay.

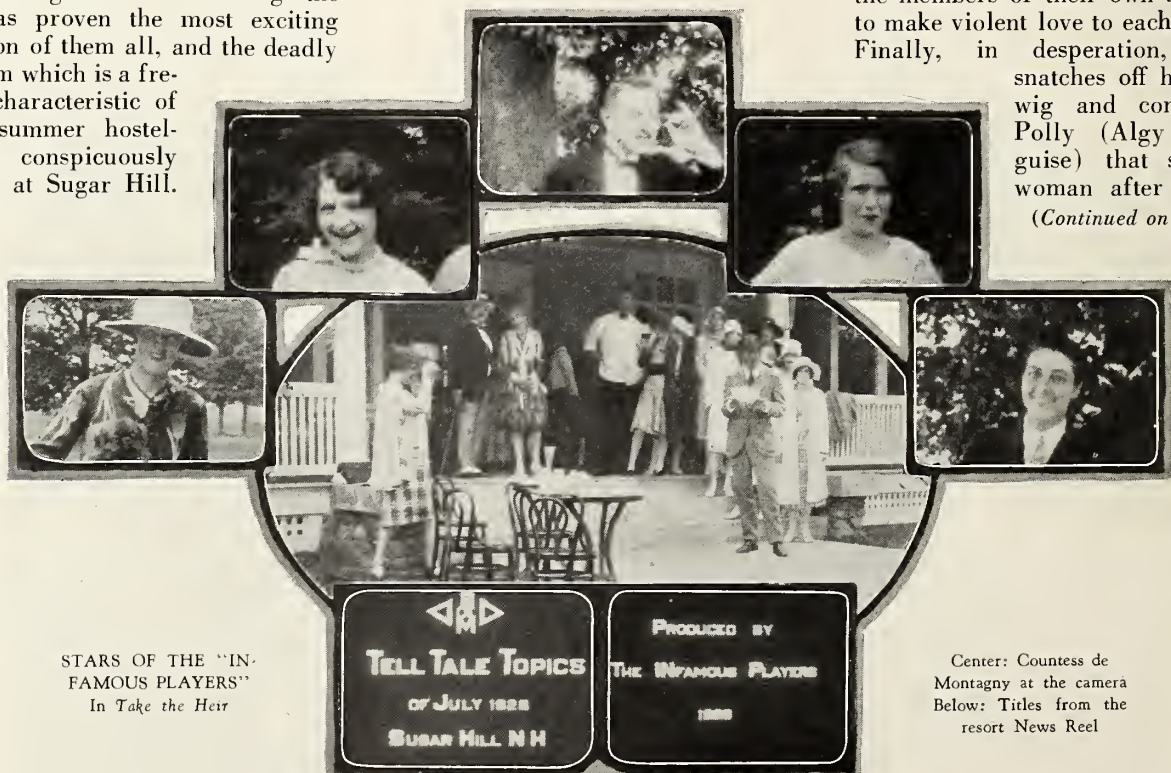
Nor could our "world premiers" suffer for lack of a news-reel, so each season we have also produced, in odd moments, "Tell Tale Topics," based on the news of the colony, famous personalities, and the other features of the complete news-reel.

Five principles and fifteen regular extras, with mobs as needed, were recruited from the guests of the hotel. A cosmopolitan cast they made, hailing from Maine to Memphis, Tennessee. And over them all Count de Montagny ruled with an iron hand, for an iron hand is needed, indeed, to keep together a care-free happy crowd of summer colonists. But the rule of the In-Famous Players was soon firmly established. If a member of the cast neglected histrionic duties for the bridge table or the links—the part was assigned to an-

other from the eager waiting list. A few convincing examples and not even a winning streak at the card table could keep one of the players from his post, when the hour arrived for "Camera."

Our last production, "Take the Heir," is probably not a great contribution to the new art of the cinema. It wasn't intended to be. It was planned to provide a film vehicle for a lot of fun, both in its making and in its later showings. It concerns the woes of two very rich young things, a boy and a girl, who are pursued by scores of admirers with marital intent. Strangers to each other, they each decide to escape the unwelcome attentions by masquerading in the habiliments of the opposite sex. So Algy Millionbucks becomes Miss Polly Primrose, and Gloria Gotrocks becomes Mr. Topnotch. However, the usual meddlesome friend, who has a wager with Algy that he will marry a debutante in spite of his aversion for them, complicates the situation by whispering to the girls at the resort where the impersonators are staying, that there is a rich young man among them. He also tells the boys that a wealthy heiress has arrived. Needless, to say, the situation becomes hilarious when the members of their own sex begin to make violent love to each of them. Finally, in desperation, Gloria snatches off her man's wig and confides in Polly (Algy in disguise) that she is a woman after all, and

(Continued on page 60)

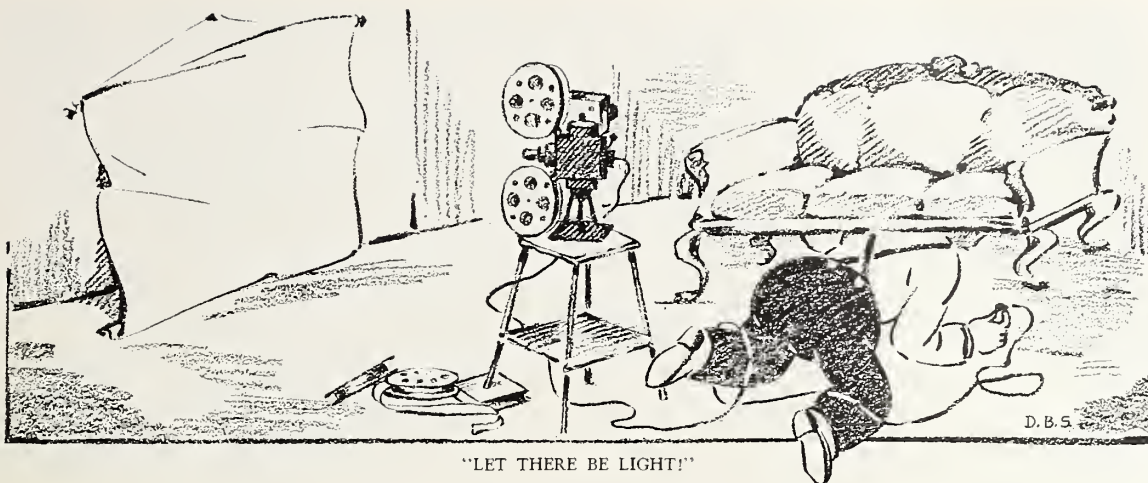


STARS OF THE "IN-FAMOUS PLAYERS"
In *Take the Heir*

TELL TALE TOPICS
OF JULY 1928
SUGAR HILL N.H.

PRODUCED BY
THE IN-FAMOUS PLAYERS
1928

Center: Countess de Montagny at the camera
Below: Titles from the resort News Reel



The PERILS of PROJECTION

Some Pointers for the Protection of the Amateur's Audience

By Walter D. Kerst

FOR many moons there has been a story that I have wanted to get off my chest about projection. Many amateurs are apt to forget all about the screening of their pictures to the best of their ability, so wrapped up are they in the thrill of actually taking their own movies. Just the hum of the mechanism moving the film past the aperture is music to their ears. Why, I knew a fellow once who had one of the hand-cranked amateur models resembling the professional machines, who became so worried trying to look like a professional cameraman that he got sick and died before he had a chance to see any of his pictures on the screen!

Seriously, however, the cine-amateur should give a lot of thought to the projection of his film. How foolish it is for one to spend time, thought and money on thousands of feet of film and then throw them on the screen in a slipshod manner, so long as he can recognize Aunt Sarah, Gussie or whoever it might be that is to be recognized.

Let me give you two contrasting pictures of an evening's showings of films in two amateur's homes. First, let us visit the home of the fellow who gives *all* his thought to the taking of his pictures. Remember, he is an A-1 cinematographer and always gets good quality film. As we go into the fifteen by twenty-nine foot living room where the pictures are to be shown, not a thing cinematic is in sight. We sit and chat for a while and suddenly our host remembers that we came to see movies. He is all apology and alibi

as to why this is and that is not. A small, rickety telephone table, on which the projector just fits, is moved to the far end of the huge room and the machine set up. But the cord from the projector will not reach the outlet in the far wall and a half hour is wasted looking for an extension cord.

Next comes the juggling of the screen. It is a huge affair and almost floors our perspiring entertainer as he tries to place it in proper position, far away at the opposite end of the room. He has not done any measuring from projector to screen, of course, and gets it very much on the bias in relation to the picture plane of the film, resulting in a screen picture that starts narrow and out of focus on one side, the top and bottom lines diverging to the other side, and still more out of focus. May a kind Providence protect our eyes, those delicate organs that must stand so much punishment!

The treasure hunt for the films now begins. Our friend knew where he put them after the last showing, all right, but he forgot to rewind them. So with much clattering of telephone table legs and projector parts he finally gets them ready for showing. If he had had a re-wind handy he could have done it much more quickly.

But let us get on, for the evening grows late. The lights are snapped off, the starting button pressed, the audience settles itself in its seats with a sigh of relief, but nothing appears.

Only an ominous silence ensues. It is well that it is dark, for beads of perspiration begin to bud on the brow of our projectionist. With a shudder of horror he remembers that he had intended to fix the plug on the end of the projector cord yesterday but had forgotten all about it. The last time he used it he was in a hurry to get the projector packed away and had severed the wires. Well, nothing to do but put the lights on again and fix it. This done, off go the lights again, and this time the hum of the motor is heard.

But look! What is before us? We see something that resembles letters but they are moving in and out of focus, and half the picture is on the screen and the other half is shooting right through the living-room window, ending up on the sidewalk.

We turn our heads inquiringly towards the machine and a bright spot of light strikes our eyes with terrific force, our host saying that he had the wrong focal length lens for the distance the screen was from the projector, but that everything would be all right as soon as he changed to the proper one. This entails a trip upstairs after which projection is resumed for the third time. This time the picture fits the screen but those of us who wear glasses begin to polish them, for the screen is filled with dim gray masses and we can hardly make out what it is all about. But the trouble is not with our specs. In trying to get a large picture, our friend has lost a great deal of light on his screen, practically ruining all his picture-taking

(Continued on page 61)

CRITICAL FOCUSING

*Reviews
to Aid
the Amateur*



Photograph by Fox

BEAUTIFUL NIGHT PHOTOGRAPHY
In Sunrise

Sunrise

FOX FILM CORPORATION

Directed by Fred W. Murnau

Photographed by . . . Charles Rosher
Karl Struss

PHOTOGRAPHY: Perfection in camera work is approached in this first American made picture of the German director who made the *Last Laugh*. Since lighting is a corollary of photography, the manner in which light and shadow is interwoven in this picture calls for repeated study.

THIRD DIMENSION: Probably the finest stereoscopic effects yet secured on the screen, and achieved without mechanical devices, are to be viewed in *Sunrise*. In the first scene in which the "man from the country" crosses the fields to keep a rendezvous with the "woman from the city," the stereoscopic effect of trees and fences is uncanny. These effects were secured by the double means of keeping the camera constantly in motion and by proper lighting, with backgrounds fairly dark and mellow light in the middle foreground. The bearing of camera motion on the illusion of three dimensions is covered more fully in *The Clinic* in this issue.

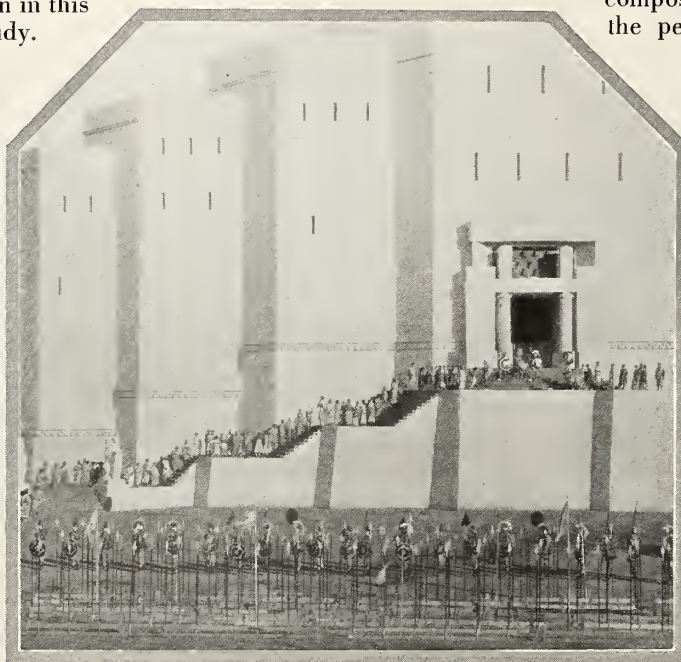
The Student Prince

METRO-GOLDWYN-MAYER

Directed by Ernst Lubitsch

Photographed by John Mescall

THE particular characteristics noted in the photoplays listed here are recommended to amateurs for study in their local theatres as they will be helpful and suggestive for their own filming. Fuller details concerning any point will gladly be furnished. Address Editor *Critical Focusing*, AMATEUR MOVIE MAKERS, 150 West 40th Street, New York.



Photograph by First National

AN ECONOMICAL ARMY
Only the tops of the spears will show in *Helen of Troy*, a clever device adaptable to amateur productions.

GLASS WORK: That the *Student Prince* has arrived at Heidelberg is established immediately when the train comes to a stop, as the University on its high hill is seen reflected in the

glass of the train windows. One way in which this effect may have been secured, since an actual reflection was out of the question, is by glass work. If this was done, a picture of the castled towers rising from their wooded hill was painted on a big piece of clear glass in proper proportion to give the perspective of great distance. Then this glass was set up between the camera and the train windows and the picture taken through it. The composite picture thus secured gave the perfect illusion of a reflection, but much better defined than an actual reflection could be.

Another example of this method is seen in the illustration from the *Student Prince* in this department. Here the camera is set up to take the street before the Inn, and the University is supposed to be on the hill in the background. The building has been painted on glass in proper proportion and surrounded by a painted hill effect to blend in with the genuine hill background. The picture is then shot through this glass set up at the proper distance from the camera, and a composite is secured, thereby saving the expense of constructing a huge set on the hill. In this instance the painted portion can be distinguished on careful examination, as it is slightly lighter than the genuine background.

The train window scene might also have been secured by setting up a little model so that its reflection would create the illusion.

The Patent Leather Kid

FIRST NATIONAL PICTURES, INC.

Directed by.....Alfred Santell
Photographed by.....Arthur Edison

SHADOWS: The poignancy of suggestion is again demonstrated in this picture when the shadows of the doughboys marching to the front are thrown on the wall of the heroine's bedroom, above the bed on which she lies exhausted from her canteen duties. (See illustration).

FRAMING: The ruined walls and doorways of a shell swept town are effectively used as frames for the action in several sequences. They increase the feeling of depth.

MACHINERY: Again the rugged beauty of huge machines in motion is demonstrated by the tanks sweeping through exploding shells.

REALISM: There is something for amateurs to ponder in the powerful effect gained in the unusual love scene between the heroine as Red Cross nurse and her terribly wounded, mud splattered lover, lying helpless on the emergency operating table. As she clings to him desperately she too becomes mud stained and disheveled, but there have been few love scenes on the screen which were more convincing or more touching. This telling stroke of sincerity which ignores conventional methods points the way to deeper significance in treatment of photoplay themes.

Fireman Save My Child

PARAMOUNT-FAMOUS-LASKY

Directed by.....Eddie Sutherland
Photographed by..H. Kinley Martin

ENLARGED SETS: To make the chief characters, full grown men, look like ten year old children giant sets are used. This idea on a simpler basis offers possibilities for amusing scenes in amateur films. Beaver board, cleverly used, will produce similar contrasts.



Photographs by First National

SHADOWS AND SILHOUETTES
As developed in *The Patent Leather Kid*

CHILD DOUBLES: For long shots children were substituted for the adult actors, a device which will further enlarge the opportunities for developing this sort of film-play.

COMEDY INCIDENTS: In this, as in many comedies, there are clever sequences which can be adapted for any amateur comedy.

GLASS WORK

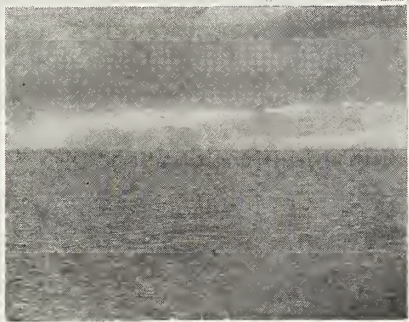
In *The Student Prince* the university was painted on a big plate glass through which the scene was taken. The edges of the painted portion can be seen on close examination.

Photograph by Metro-Goldwyn-Mayer

in their bedroom, the speeches of the wife are thrown on one side of the black title frame, and the replies of the husband follow immediately on the opposite side of the frame. As these titles alternate, they give the sense of a genuine conversation, without the interjection of the scenes usually used to maintain the impression of people talking. This idea will appeal to every amateur who lives to work out clever titles.



Class 1



Class 2



Class 3



Class 5



Class 4



Class 7



Class 6



Class 8



EXPOSURE DATA *for Fall and Winter*



THE correct exposure of film is the amateur's assurance that he will get a photographically good picture on the screen. There is a certain "leeway" allowed in calculating exposure. This is known as the "latitude" of the film. For example, if the latitude of a film, on a certain exposure, is between the diaphragm stops of F:5.6 and F:11, these stops and all those intermediate will register a certain kind of image on the emulsion. Below and above those points will be over-exposure and under-exposure respectively. But as we approach the limits of this latitude our film becomes poorer in quality. There is a certain point within these limits, however, at which the exposure is absolutely correct. A picture made with the exposure dial set at this point is always excellent in quality. Where the scale of contrasts in a subject is very abrupt, and extended, the latitude of our film is very narrow. With a more compressed scale of values from black to white, the latitude increases, and we are allowed more freedom in setting of diaphragm stop.

If you are using film that is to be reversed, *be careful of over-exposure*. The old rule of exposing for the shadows and letting the high-lights take care of themselves does not hold true in this case. Over-exposure with reversible film gives a weak, washy film with much grain.

When using negative film, which is to be printed to a positive, the old rule applies, over-exposure yielding a much better print than under-exposure. Under-exposure with a negative means that the print has to be forced in the developer, which greatly increases the grain.

In calculating exposure, the following factors should be taken into consideration:

(1). **ACTINIC VALUE OF SUN'S LIGHT**—(a) When the sun is shining brightly with no haze or dust present in the atmosphere, a certain diaphragm stop is used. Light clouds present in the sky when the sun is strong do not necessarily mean that the diaphragm stop must be changed. They often intensify the light by reflecting it.

(b) The diaphragm stop must be opened wider when the sun is obscured by clouds.

By Walter D. Kerst

(c) When it is very dull and cloudy, the stop must be opened still wider to compensate for the loss of light.

(2). **DIAPHRAGM STOP**—The diaphragm controls the amount of light which reaches the film. The stops usually marked are F:3.5, 4, 5.6, 8, 11, and 16. Each succeeding number gives one-half the exposure of the one preceding.

(3). **TIME OF YEAR**—For all general purpose, the year can be divided into two parts when the light condition varies, from April to September and October to May.

(4). **TIME OF DAY**—Between the hours of 8.30 and 4.30 the sun's light value can be taken as about the same. Earlier or later than that the diaphragm stop should be changed to compensate for the weaker light.

(5). **LATITUDE**—Sunlight varies as one goes further north or south of the equator. This factor must be taken into consideration when shooting.

(6). **ALTITUDE**—When shooting at altitudes above 5000 feet, the diaphragm must be stopped down to compensate for the increased power of the sun. For above altitudes of 5000 feet, give two-thirds less exposure than normal: above 10,000 feet, one-half less normal.

(7). **NATURE AND COLOR OF SUBJECT PHOTOGRAPHED**—Distant landscapes require a shorter exposure than subjects nearer the camera, the exposure increasing with the nearness of the subject. A normal shot of a white house surrounded by trees would fall in the same exposure class as one of a red house in similar surroundings. However, less exposure is given the white house because of increased reflection of light from subject, and because of the poor actinic value of the red house. This holds true of other subjects in other exposure classifications.

(8). **ENVIRONMENT OF SUBJECT**—A figure in an open field takes less exposure than one under the shade of trees. A boat out on open water takes less exposure than one on a river whose banks are heavily lined with trees.

The following classifications with their appropriate exposures are illustrated on the next page by one example from each class, the first one

listed in each class having been chosen in each case. Study of the subjects with the example illustrated will enable the amateur to judge in what classification the subject he is photographing belongs.

This exposure guide is for use from October to May inclusive, between latitudes 40 and 45 degrees, north, in any part of the world.

CLASS 1.

1. Clouds only.
2. Sea only.
3. Expanse of water only.

EXPOSURE.

Bright Sun.

F:16 with 2X filter.

Cloudy.

Set pointer between F:16 and F:11 with 2X filter.

Dull Cloudy.

Set pointer between F:8 and F:11.

CLASS 2.

1. Glaciers only.
2. Snow only.
3. Aeroplanes in sky.
4. Any small objects in sky such as birds, kites, etc.

EXPOSURE.

Bright Sun.

F:11 with 2x filter.

Cloudy.

Set pointer between F:16 and F:11.

Dull Cloudy.

F:8.

CLASS 3.

1. Distant landscapes.
2. Snow scenes with dark small objects.
3. Boats out on open water (sea scenes, objects 100 feet or nearer).
4. Objects on boats not casting heavy shadows.
5. Scenes on beaches.
6. Sky at sunrise or sunset.

EXPOSURE.

Bright Sun.

Set pointer between F:11 and F:16.

Cloudy.

F:11.

Dull Cloudy.

Set pointer between F:8 and F:5.6.

CLASS 4.

1. Athletic sports in the open.
2. Closeups of class 3.
3. Peoples, etc., in the open, nothing to obstruct the light.
4. Open landscapes: (objects at less than 200 feet when foreground is unimportant).
5. People and objects near water, no heavy shadows.
6. Buildings light in color.
7. River scenes, no obstruction of light.

EXPOSURE.

Bright Sun.

Set pointer between F:11 and F:8.

Cloudy.

F:5.6.

Full Cloudy.

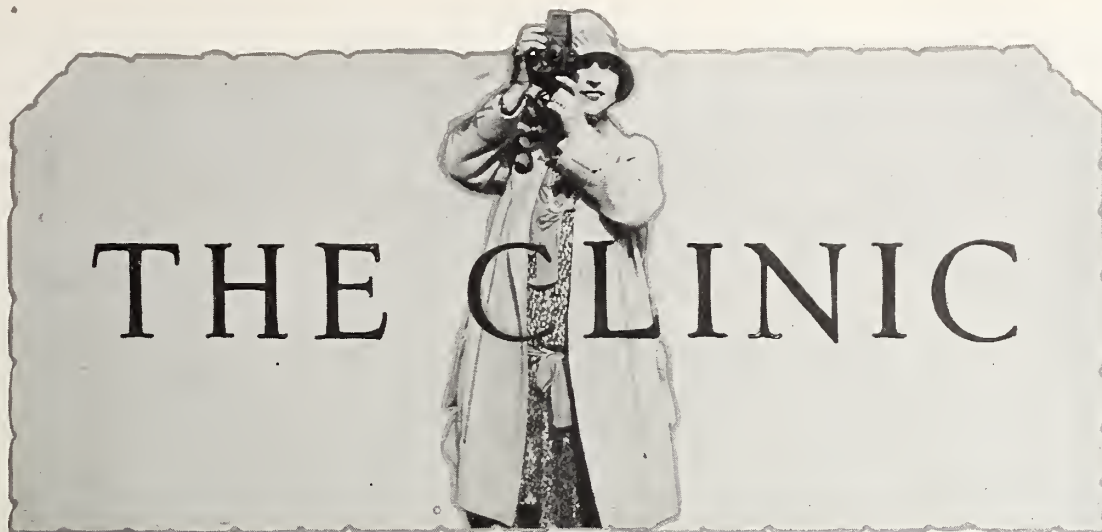
F:4.

CLASS 5.

1. Any landscape with dark foreground in shadow.
2. Closeups of class 4.
3. Groups in garden, partial obstruction of light by trees.
4. Scenes on well-lighted porches.
5. Buildings dark in color.

(Continued on page 64)





MADAME AMELITA GALLI CURCI
Also stars with her camera

Photograph by Bell & Howell Co.

Stills From Sixteen

MAKING a time exposure with a still camera of a film on the screen during projection is an ingenious stunt recently accomplished by Charles J. Luthe, jr., cameraman of the Roosevelt High School Amateur Movie Club, Des Moines, Iowa.

The accompanying illustration is a reproduction of the picture made by Mr. Luthe in this manner. The still camera is set up ready for exposure, and focused on the screen. When the projected picture wanted appears, the single picture attachment is operated, and the photo then made of the single frame appearing on the screen.

The results are far superior to those made from a single frame enlarged to the same size in an enlarging camera, from a small 16mm. positive. This method described should be excellent for those who are not able to make stills during course of production. Whenever possible, however, take your still camera with you when you go out to shoot.

THE FACING PAGE

The photograph by H. Armstrong Roberts on the opposite page, entitled *AUTUMN*, is the third of a series of art title backgrounds presented by AMATEUR MOVIE MAKERS for the use of our readers in their title work.



A SCREEN STILL

The unique method by which this picture was made is described on this page

Stereoscopic Effects

THAT apparent feeling of depth that the professional cameraman gets in his pictures can be achieved to a certain extent by the amateur.

Taking pictures of an object from a moving vehicle, when the background is fairly close, and the camera is moving at right angles to the object, often gives the illusion of depth. Then there is the familiar "back lighting," seen in most all professional photoplays. To obtain this effect, the light source should be above and slightly in back of the object filmed, its rays striking the back and part of the top of the subject before the lens. Protect the lens with a black shade, so that none of the direct rays of the light will reach it, and fog your film. Of course, the front of the subject will be in shadow. Throw a light into this by means of a reflector, and the result with proper exposure, will be remarkable for its third-dimensional effect.

(Continued on page 63)



Photograph by Pathex, Inc.
GENE TUNNEY
In action for Dempsey's camera

Enough Footage

C. BOND LLOYD in a recent letter asks us to warn our members to take enough footage on every scene they expose. He recently saw some amateurs shooting, whom he claims were getting only "snapshots" scarcely two feet in length. Movies of golf in particular are of fast movement, and should be rounded out to show finish of stroke and the player at finish. Remember, when shooting, that you can always cut excess footage in editing. Take a tip from the professional, and shoot more film rather than just enough.



Photograph by Pathex, Inc.
JACK DEMPSEY
Substitutes his camera for gloves

TRICKS *with* AMATEUR CAMERAS

Announcing a Practical Method of Rewinding for Trick Photography

By Jack Turner

ALTHOUGH we had been very emphatically advised by cinematographers from New York to Chicago that "tricks" with the amateur sixteen millimeter camera were impossible, we proceeded to experiment with our own. It wasn't very long before we were convinced that our very willing advisors were wrong.

Since beginning our experiments last January we have not only succeeded in producing trick effects, but have worked them down to such a fine point that we now do not hesitate about employing them in the regular films that our company uses for advertising.

The "tricks" that we speak of are nothing new in the cinema line—but they are unique in the amateur phase of the game.

As would quite naturally be supposed, in many cases our "tricks" necessitate the use of double exposure. This indeed sounds like an impossibility when using an automatic spring-wind camera that will only run one way. In fact, this was one of the main difficulties that our kind professional advisors were constantly throwing up before us when we inquired how to take tricks with our equipment.

Our results, as we have said above, are nothing new in movies—however, our methods in a few cases will be novel to some of our readers, and our method of rewinding for double-exposures, we are positive, will be news to most the amateur cinematographers.

We say this not in a boasting way—but base our broad statement on

THE greatest obstacle in the way of duplicating on amateur film the multiple exposure work of professional trick photography has been development of a simple and dependable way of winding the film back for the additional exposures. Mr. Turner has solved this problem in a simple and practical way and in this article shares his discovery with all amateurs who are interested in experimentation in this field.

the fact that everyone, including several authorities, told us that the only possible way to rewind a sixteen millimeter film, when using a spring-wind camera was to go into a dark room. We knew that this would not always be practical, as many of our shots are of material handling equipment working on road construction, and cross-country pipe-line work where there is not even a building in sight, much less a dark room.

Realizing that we had to work out some way to rewind, using the camera itself for the dark room, we got out pencil and paper and began figuring, finally reached a solution on paper, and found that the only equipment we needed was two extra sixteen millimeter camera reels. We figured that these extra reels must have square holes in both sides, rather than a round hole in one side and a square

hole in the other. After quite a bit of correspondence we succeeded in procuring these extra reels, and had the round hole in each reel filed out to the correct size square hole in our tool room.

Our first experiment worked like a charm and now we think nothing of rewinding the same film five times, if necessary, *without ever putting foot inside the dark room.* In fact, we do not hesitate about rewinding even in the bright sunlight.

The following explains very simply how other amateur experimenters may do their rewinding in the same manner.

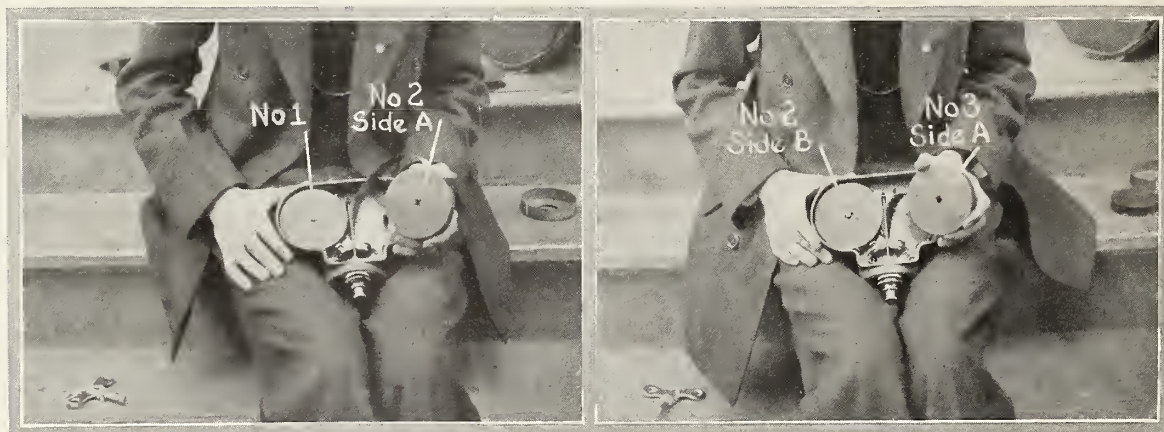
First, equip yourselves with two extra camera reels. These must have square holes in both sides. They may be cut in with a file.

In loading the camera, use one of these special reels for the take up. In running the paper leader through to the word "STOP" use some standard, to insure accuracy in your timing. For instance, we will say, run it through until only the letter "S" is covered by the intermittent mechanism, leaving only "TOP" visible. Close the camera, and carefully turn the dial to exactly 96'. Proceed as usual taking your shots, using masks or whatever you chose to block out the parts to be exposed on the second run through the camera. Be sure to carefully record the beginning and ending of each scene, writing down the exact dial reading at these points. When the full reel has been exposed, open the camera, extract the empty

ILLUSTRATING THE REWIND METHOD

Left: Loading camera for first exposure using special reel, labeled No. 2, for takeup. Note that this side has square hole instead of round hole on side where normal spool has round hole.

Right: Loading camera for rewind after first exposure. Reel No. 2 is turned over. Reel No. 3 has a square hole on both sides, to make rewind possible without going to a dark room.



(Continued on page 56)



El Capitan

Photographed by Arthur C. Pillsbury

AN EXQUISITE STUDY IN YOSEMITE FROM A CINE DIARY

HOMEMADE TRAVELOGUES

How to Put Home "Box-office" into the Film Record of Your Winter Trip



PERHAPS you're going on a winter trip. It may be the Mediterranean or Hawaii, or Quebec, or Bermuda, or the California Coast.

And the object you place at the head of your list of necessities, the contraption that is so bound up with your plans for a delightful journey that you can't tell whether it or the journey comes first, is your movie camera. Every time some new scene appears around the bend of the road, whr-r-r-r goes the camera. With every new object of interest, whiz-z-z-z goes the footage. This is going to be a peach of a picture, with scenes of the tame deer and the hot springs and the whole blooming canyon, or their equivalents in other parts of the world.

It's going to be! But is it, ah, is it? The Assembled Movie Amateurs of the World, after locking the doors and pulling down the blinds, admit secretly to each other that there is very, very often something lacking in those gorgeous movies they took. Not that they don't look perfectly all right. But the trouble seems to be that nobody cares how they do look, not after one viewing, at least! And the relatives and guests on whom each film is inflicted politely say "isn't it wonderful," and they "don't see how you do it," but if they had to tell the truth, cross their hearts, hope to die, they would agree that it is simply an awful bore. It's

By Vera Standing

just another scenic, and not a really good one either, of places they have seen dozens of times in movies before.

Just another scenic! That's the answer. And the heart-broken cameraman can't understand it at all.



Photographed by Bert Huntoon
A MOUNTAIN MIRROR

Of course it's a scenic. Wasn't he purposely travelling through odd, pictorial, historical, or whatever they may have been, localities?

SUNSET AND SEA

Photographed by Bert Huntoon

Didn't he want a record of what he had seen? What the bow-wows would he be making, if not a scenic? Don't many people insist that the scenics are what they like best on a theatrical program? Bitterly he runs off his beloved film for his own enjoyment. People who don't like it just don't have to look at it. But somewhere in the depth of his soul a nagging, truthful little voice repeats that he too is being terribly bored. And mute admission of his boredom will be found five years later in a can of broken, dried-up bits of film that nobody has taken the trouble to look at in all that time.

The fact is that two kinds of pictures are being confused, real scenics, and real travelogues. This latter word has gone out of use since the time when a lecturer showed pictures, still or in motion, to illustrate a lecture dealing with real travel, but it is the proper name for what you want to put on your film. Scenics are impersonal, travelogues are personal. Do you remember some of those lecturers, who showed lovely, interesting, entirely impersonal scenes of some exotic region, and then, for no reason at all, dragged themselves into the picture from time to time? It was quite maddening to many spectators for they were entirely alien to the surroundings, and their personal activities as such were of no human interest whatever to anyone watching the scenes. But on the other hand when the speaker showed scenes, not for their abstract beauty or their historical interest, but





MOUNT SHUKSAN

A cine goal in the Mount Baker National Forest

Photographed by Bert Huntoon

because they were part of a particular journey he had made, often for some special purpose, we wanted to see as well as hear about the people who made the trip and the things they did. The two appeals were entirely different.

Now apply the same psychology to your own travel pictures. You know perfectly well that, except for unusual luck or with great effort, you can't compete with a professional picture taken to show the beauties of the English lakes or the adventures of duck shooting. Not unless you travel about for the sake of the picture only, as a regular cameraman does. He surveys his locations in advance, he studies the light in a single locality at different times of day, he chases around for miles to find the angle he wants, and then he waits and waits, days, sometimes weeks, for the light and the time and the action he wants to appear all at the same time. He takes what he can get, struggles and suffers for what he does get, and in the end edits the whole thing according to some plan that has nothing in the world to do with the order in which the scenes were taken or how he felt when he was shooting them.

But that's not your idea at all when you are on a pleasure trip, no matter how earnestly you may go in for

"art" on the side. What you want on that strip of film is a vivid recreation of your own emotions of admiration, curiosity, amusement, as you felt them at the time. More than that, you want to arouse the same emotions in others. The only way to do it, under ordinary circumstances,

ROMANCE BOUND

Photographed by Bert Huntoon



it to be present in the picture yourselves, being yourselves, as you were then.

For instance. A whole line of tourists are riding single file on donkeys down a narrow, rocky path that looks vertical to the trembling riders. They hang on like grim death and

vow to stay on level ground forever after. You get on the good side of the guide, and he agrees to stop the procession to allow you to catch up after you have scrambled to a good point of vantage and got a dandy long shot of the parade. Of course this business of hanging on between the sky and the bottomless pit is bitter earnest to each rider, to you too when you take your place in the line-up, but at moments you do get a good laugh, and in retrospect it is simply a scream. You remember, farther down the trail, as you rode between Dad and Uncle Bert, and looked back at Uncle Bert for a moment as you turned a corner, how you nearly lost your grip and rolled right over the edge, laughing at his own wild grip and wilder eye. That's the impression you recall, and want to put over, isn't it? Now you're talking! But how? It's not so difficult after all.

You may be so lucky as to climb down very close to the trail just as Uncle Bert passes, and get exactly the shot you want,

but that will not happen in more than one case out of a thousand. So when you reach one of the level platforms where even the donkey is supposed to get some rest, you get Uncle Bert to push, pull or otherwise mobilize his beast into

(Continued on page 64)

ANIMATING

Illustrations by Ufa



The story of "Youthful Ecstasy" is the familiar tale of the Grasshopper and the Ant, as related in Aesop's Fables, and the accompanying illustrations testify to the charm and delicate humor of this film version, which was made in Germany by Ufa Films from the designs of W. Starewitsch, a Russian inventor.



INSECTS

An Idea for Indoor Work

These unique pictures from the animated film, "Youthful Ecstasy," suggest a world of filming possibilities for Fall and Winter evenings. The insects are fashioned from wax, plaster and lead and they are given life on the film by the usual method of making animated pictures, their positions being slightly altered as each frame is made. Clever amateurs can work out delightful little playlets with similar tiny puppets of their own manufacture.



SCOOPING *the* NEWS REELS

How an Amateur Secured the Only Films of Henry Ford's First Flight

By Mrs. James W. Hughes

At the very most I hoped to catch a glimpse of the *Spirit of St. Louis* in its hangar, where it was resting during this triumphal visit of Colonel

Their arrival was the signal for the exciting drama of the day. A fleet of motors drew up and from them stepped Colonel Lindbergh, Henry Ford, Edsel Ford and a party of friends. Seemingly from nowhere a large and excited crowd gathered immediately, although the events



Photographs Courtesy of the Detroit News.

COLONEL CHARLES LINDBERGH

MUCH has been written of the possibilities for news gathering on film by the thousands of amateur cameramen now scattered in every corner of the world. This dramatic story relates a genuine incident of such news gathering by an amateur who happened to be on the spot when a nationally significant event took place unannounced and unknown to the professional news reel men. The day may not be far distant when co-operation between the great army of amateurs and the news-reels may enrich the film-news of the world.

NO one in Detroit knew that Henry Ford had decided to essay his first aeroplane flight as the guest of Colonel Charles Lindbergh on a recent sunny morning, which is now historical because of that unheralded event. Nor had I been taken into the confidence of these two famous men. But there was some indescribable urge in the air which drew me to the Ford Airport at Dearborn with my cine camera.

Lindbergh to the city of his birth. If luck should be with me I hoped to even get a few feet of film of this storied airship. In this, to my delight, I succeeded far beyond my expectations. Upon my arrival I had no difficulty in approaching the airliner. It was being overhauled by the mechanics and guards were watching over the plane, but they made no objection to my filming, and the camera was at once set to clicking.

Nearby stood one of the little "flivver" planes which the Fords are sponsoring. It looked so tiny beside the big trans-Atlantic ship that I added a few feet of it, to provide contrast when I should edit my film. Outside the hangar I heard the roar of approaching planes, and hurrying out I was just in time to film three large United States Army planes swooping to earth before the hangar.

which were to follow in such rapid succession had been unannounced. The news spread like wildfire that Colonel Lindbergh had invited Mr. Ford to make his first aeroplane flight with him in the famed *Spirit of St. Louis*. That Mr. Ford had never flown before, although one of the most enthusiastic friends of commercial aviation, was also news to most of us. We were thrilled with the thought that he would also be the first passenger to be carried in this most famous of all aeroplanes.

But first there was to be an exciting preliminary to the main flight of the day. The Baby Ford Plane was wheeled from the hangar and Mr.

Harry Brooks took it for a demonstration spin in the air. On his return he invited Colonel Lindbergh to try out this miniature plane from which such great things are expected in the development of commercial aviation. After brief instructions, for he had never flown a machine of this type before, Colonel Lindbergh put on his helmet and flying jacket and climbed into the pit. In doing so his legs seemed too long for the cramped space in the little plane, which caused amusement and laughter among the onlookers and brought a merry twinkle to Colonel Lindbergh's eyes. Then suddenly he was off, and the plane soared into the clouds, handled with such ease and grace that he might have been flying in this very plane all of his life. For a moment he was lost to sight, and then back again he came, landing

moment with my camera. The roar of the departing and returning planes was always accompanied by the whirl of my film. So ideal were the conditions that I secured splendid close-ups of both Colonel Lindbergh and Mr. Ford. I realized, with a thrill of conquest, how few amateur cameramen had been able to get close enough to Colonel Lindbergh, through the crowds which always accompanied his public appearance, to secure good pictures, even with telephoto lenses.

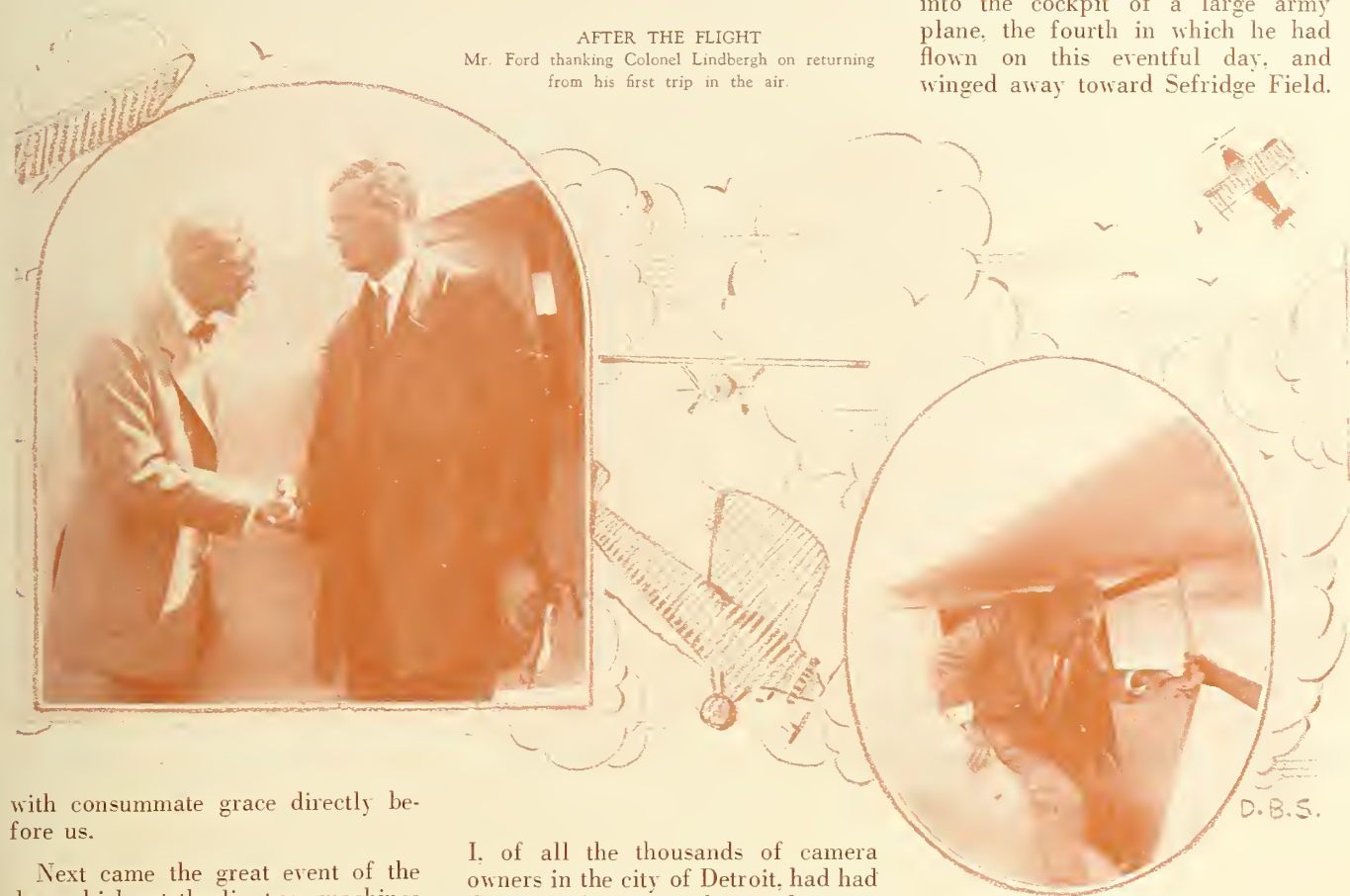
And then it was that I realized. I alone, of the big crowd which, even here, had seemingly sprung from the air, had a motion-picture camera. So unexpected had the developments of the day been that not even the omnipresent news-reel men, who seem to sense dramatic occurrences, often before they have happened, were there.

Edsel Ford, climbed in for his own first flight. Both acclaimed their experience as "great" and so Mr. William B. Stout, designer of the great tri-motored monoplane, also being built by the Ford Motor Company, suggested that the whole party take a flight in it together. Off they soared, and this flight became an aerial review of the far-flung Ford possessions, his home at Dearborn, and the various great industrial plants of his gigantic company.

Built of metal, even to the wings, the great plane in mid-air looked like a huge silver bird sparkling in the bright sunlight. Proudly and safely it bore its distinguished passengers through the clouds, the most beloved of America's youth, and the world's richest man.

On landing, and after exchanging farewells, Colonel Lindbergh climbed into the cockpit of a large army plane, the fourth in which he had flown on this eventful day, and winged away toward Sefridge Field.

AFTER THE FLIGHT
Mr. Ford thanking Colonel Lindbergh on returning from his first trip in the air.



with consummate grace directly before us.

Next came the great event of the day, which set the linotype machines of the nation humming, and was broadcast from coast to coast in streamer headlines. Henry Ford made his first flight! Since there was no provision for passengers in the *Spirit of St. Louis*, a chair was placed in the plane for the honored guest, and away they soared, the world's greatest aviator and America's great industrialist.

Excited and thrilled as I was at witnessing this unexpected drama, I did not forget to record each climatic

I, of all the thousands of camera owners in the city of Detroit, had had the good fortune to be on the spot. In newspaper parlance, I had scored a scoop on them all! And later I was to have the further thrill of being sought out by the professional news-reel men themselves, with a view to securing my films for the news reels of the country. And I an amateur of but two months standing!

But the excitement was not yet over. Mr. Ford alighted, beaming with smiles, which I caught on my singing film. And then his son,

The Fords in automobiles, their first industrial triumph, sped away in the opposite direction, with increased fervor, as a result of their thrilling experience, for their new devotion to the cause of aviation.

And, I, probably the most thrilled of them all, turned homeward to prepare for my long journey back to Philadelphia, with my priceless film record of this historic day.

Announcing



*the latest improvement
in home movies*

The DeVry 16 mm. Projector

Here is an announcement of decided interest to all amateur movie makers—a new 16 mm. motion picture projector made by DeVry—a projector with many new features—a projector guaranteed to give better results—at a price amazingly low. The new DeVry 16 mm. projector is a distinct advancement in the building of home movie equipment. Home movie lovers who have seen it are enthusiastic in their praise, marvel at its lightness and simplicity and acclaim it the finest home movie projector ever offered to users of 16 mm. film at such low cost.

For more than two years DeVry engineers have worked to perfect this new 16 mm. projector—to make it the outstanding projector for home movies—to simplify construction and operation—to secure better illumination than heretofore thought possible in this type—and they have succeeded. The DeVry 16 mm. projector has fewer working parts than any other; can be threaded in a moment; the aperture gate opens and shuts by pressing one spring and idlers automatically

\$85⁰⁰

lock to prevent film jumping off. DeVry 16 mm. projector is light, takes up less space than any other projector, has a universal motor and mechanism in operation.

Motion pictures projected with sharp, brilliant, flickerless—the same in daylight. The F2 50 mm. lens, special reflector provide better illumination than any other projector priced so low. Different focal lengths and lamps of different

types are constantly interchangeable. No other projector is so amazingly easy to operate. It has automatic adjustable speed control and a host of other features. The new DeVry produces results equalled only by twice the price. See this new DeVry Projector—or write the DeVry Corporation—Dept. 11-M, Chicago, for illustrated leaflet.

THE WORLD'S FINEST CAMERA FOR AMATEURS



The DeVry Automatic 35 mm. Movie Camera is the only truly practical camera for critical amateurs. Used and highly praised by Hollywood's most famous cameramen, the DeVry combines all the features so necessary to professional quality, personal movie making. The price is only \$150.00.

THE FAMOUS TYPE J PROJECTOR

(For 35 mm. film)

There are more DeVry standard portable projectors in use than all other makes combined. Ideal for churches, schools, lodges, halls, etc. Holds 1000 feet standard film—projects a brilliant picture 12 feet wide—completely automatic—self contained. Price \$195.00.



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Center Street,



DeVry

HOME MOVIE EQUIPMENT

SPECIFICATIONS

All metal construction—black lacquer finish—Weight—7 pounds—
Size $9\frac{1}{2}$ " x 7" x $6\frac{3}{4}$ "—Universal motor operating on A.C. or D.C.—Positive
claw movement—Adjustable speed—F 2. 50 mm. lens, interchangeable
with other focal lengths—Perfected optical system—Automatic rewind
—Hand crank for use where desired—Film idlers lock in position—Lamp
200 or 100 watt—instantly interchangeable.
Framer operates during projection.



Announcing



*the latest improvement
in home movies*

The DeVry 16 mm. Projector

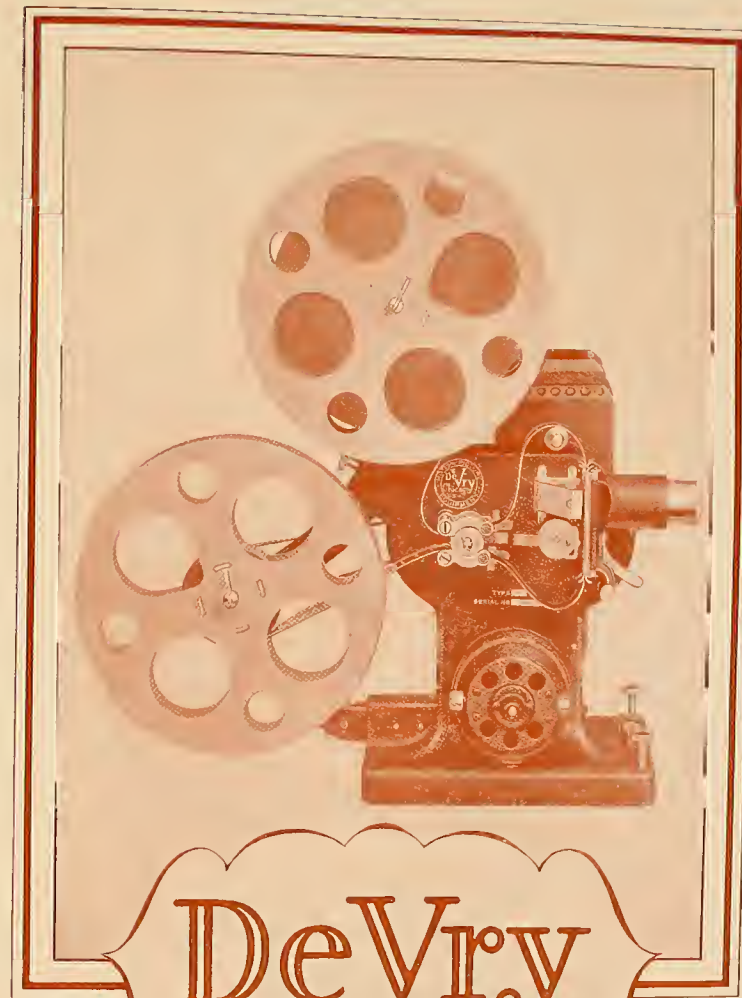
Here is an announcement of decided interest to all amateur movie makers—a new 16 mm. motion picture projector made by DeVry—a projector with many new features—a projector guaranteed to give better results—at a price amazingly low. The new DeVry 16 mm. projector is a distinct advancement in the building of home movie equipment. Home movie lovers who have seen it are enthusiastic in their praise, marvel at its lightness and simplicity and acclaim it the finest home movie projector ever offered to users of 16 mm. film at such low cost.

\$85⁰⁰

For more than two years DeVry engineers have worked to perfect this new 16 mm. projector—to make it the outstanding projector for home movies—to simplify construction and operation—to secure better illumination than heretofore thought possible in this type—and they have succeeded. The DeVry 16 mm. projector has fewer working parts than any other; can be threaded in a moment; the aperture gate opens and shuts by pressing one spring and idlers automatically

lock to prevent film jumping off the sprocket. The new DeVry 16 mm. projector is lighter in weight and occupies less space than any other 16 mm. projector. The universal motor and mechanism are exceptionally quiet in operation.

Motion pictures projected with the new DeVry are sharp, brilliant, flickerless—they even may be shown in daylight. The F2 50 mm. lens, 200 watt lamp and special reflector provide better illumination than that of any other projector priced so low. Lenses of different focal lengths and lamps of different wattages are instantly interchangeable. No other projector is so simple, so quiet, so amazingly easy to operate. It has automatic rewind and frame—adjustable speed control and a host of other essential features. The new DeVry produces results equalled only by projectors retailing for twice the price. See this new DeVry Projector at your camera store—or write the DeVry Corporation—Dept. H-MM, 711 Center Street, Chicago, for illustrated leaflet.



DeVry

HOME MOVIE EQUIPMENT

THE WORLD'S FINEST CAMERA FOR AMATEURS



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SPECIFICATIONS

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Size 9½" x 7" x 6¾"—Universal motor operating on A.C. or D.C.—Positive
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with other focal lengths—Perfected optical system—Automatic rewind
—Hand crank for use where desired—Film idlers lock in position—Lamp
200 or 100 watt—Instantly interchangeable.
Framer operates during projection.



A "GLAD-TO-EATER" COMEDY

The Petite Movie Makers Club of Toledo, Ohio, in action with W. H. Pamplin directing.

The Significance Of the Club Movement

THE amazing growth of amateur motion clubs all over the world marks the third important epoch in the history of amateur cinematography—the epoch of amateur achievement.

The wide sale of personal and home movie equipment marked the first phase; it brought amateur possibility to motion pictures. The formation of the Amateur Cinema League marked the second phase; it established amateur consciousness in motion pictures. The Amateur Cinema League is world-wide in its scope, its membership, its contacts and its activities. It has put amateur cinematography on the modern map. It is the center of inspiration. Everyone in it—of its international thousands—knows he is a part of a great world movement.

Each of the first two developments was an immediately productive step in the progress of this wide-spreading world activity of individual amateur motion-picture making. Now, the local clubs, that are appearing like magic all over the six continents and the islands of the seas, are turning amateur effort into a useful social and civic medium to realize the vast

Edited by Arthur L. Gale

future possibilities of co-operative amateur cinematography.

This is true because men and women become most effective in their intentions when they band together. To become completely effective they must unite locally and in working groups.

By Wire

Hot from the Coast comes telegraphic news of the formation by the amateurs of Northern California of a club to be known as the Amateur Movie Makers of California, with Charles S. Morris of San Francisco as temporary chairman. Fine headway is being made in enrolling the many amateurs of the populous Bay regions. Word has also come that the club movement is actively stirring in Los Angeles.

How exciting it would be for us today if we could watch—with our present knowledge of their future effect on civilization—the development of the pioneer free schools, the pioneer public libraries, the pioneer

daily newspapers and the pioneer radio clubs,

We have that opportunity today to watch, to take part in and to promote the pioneer amateur motion-picture clubs that will translate into social application for the progress of civilization this great new human agent of individual motion-pictures.

Rose City Organized

THE Portland (Oregon) Cine Club recently held its first meeting and we may now expect the famous Oregon roses and the luscious Oregon apples—to say nothing of the serviceable Oregon hops—to be immortalized anew in film. Ray LaFever, an enthusiastic member of the Amateur Cinema League, was chosen as temporary chairman. A committee was selected to draw up by-laws and exchanges of amateur film were arranged. The three hundred cine amateurs in the Oregon metropolis promise high-grade results from their new organization.

How About Pendleton?

PAGE the Round-Up City! Pendleton, Oregon, is the only place in the United States, so far as we know, where every owner of amateur motion-picture equipment is a member of the Amateur Cinema League. A Pendleton club seems a logical ex-

(Continued on page 48)



"FRAMED"

Scenes from the latest production of the Roosevelt High School Amateur Movie Club of Des Moines, Iowa.

STARS
of the
AMATEUR
FIRMAMENT



Left—Malcom Harvey, leading man in "HOLD ON A MINUTE," the recent release of the Little Screen Players of Boston. Center—Wynn Terry and F. Paul Kaiss, featured players in "THE GYPSY PRINCE," of the Etna Film Producers of Baltimore. Right—Mildred Sachse, one of the stars of the Motion Picture Club of the Oranges, making up for the feature, "HEY HAY."



FEATURING EVERYBODY

The New Star Clusters of Home Hollywoods

HAUNTING the studios is a thing of the past as a means of satisfying screen ambitions. Anxious parents, the last address of whose offspring was "Somewhere in Hollywood," can now rest in peace because Bill and Jane are pretty sure to be "down at the Movie Club" and, most likely, father and mother are there with them.

The amazing development of amateur motion picture clubs all over the world has given a strong impetus to photoplay production by you and me and everyone. In the Amateur Clubs department of this number of AMATEUR MOVIE MAKERS you will read of these local bodies. They are of two general types. One type of club is a group of individual camera men and camera women who compare their films and discuss the latest technique.

Other clubs are out and our amateur producing companies, organized on the professional model, with directors, assistant directors, camera men, scenario writers, electricians, and all the rest of it. Some clubs combine both phases.

These photographs present some of the amateur film stars of the club circuit. How many of these names will be featured in glowing electric lights across the front of Photoplay Palaces five years from now? The answer is this: What have the bush leagues done for professional baseball? And here is another question. What is a professional star, after all, but an amateur who has stuck to it?

This is the new revelation of the movies: EVERYONE CAN BE A STAR IN HIS OWN AMATEUR PHOTOPLAY.

Do You Know How To Make Your Amateur Movies in the Professional Manner?



Courtesy Pathe

Reading PHOTOPLAY's Amateur Movie Department?

Of course!

Nowhere else will you find the problems of the amateur cinematographer treated from the broad and comprehensive viewpoint of the professional movie maker.

Many of the foremost men in the world of the photoplay, such as D. W. Griffith, believe that the hope of progress in professional movie making rests with the amateur.

PHOTOPLAY tells you all this every month. It presents all the interesting activities of amateurs and of amateur film clubs. It gives you expert advice on how to make your pictures in the professional way. You will find scores of short cuts to striking effects by reading its columns.

In fact, you can't get along without the amateur department of PHOTOPLAY. Besides all this PHOTOPLAY presents all the events and personalities in the colorful world of professional motion pictures.

Be sure to read all about PHOTOPLAY's \$2,000 Amateur Movie Contest. You still have time to enter. All the rules and information about the contest in every issue of PHOTOPLAY.

PHOTOPLAY MAGAZINE

ON ALL NEWSSTANDS ~ or address: 750 N. MICHIGAN AVENUE, CHICAGO, ILL.

Thirty-eight



Will Your Scenario Win This Tour?

The BEAUTIFUL WEST INDIES AWAIT THE WINNER

ADDING still another unique attraction to the fascinating plans for the *Movie Makers' Mediterranean Tour*, the first in cinema history, which will embark from New York on February 8th, the amateurs of America are herewith invited by James Boring's Travel Service to submit travel scenarios which could be filmed by the members of this wonderful tour during their journeyings. The magnificent award for the winning scenario will be a twenty-one day cruise through the West Indies, or its cash equivalent of \$425, if applied towards the *Movie Makers' Mediterranean Tour*. The full details of this prize offer and rules for the contest are contained in the box on this page.

AMATEUR MOVIE MAKERS is delighted to have the opportunity to cooperate in offering such a splendid award, in connection with a program of such major interest to every movie maker. Nor does the problem of entering the contest involve

Rules for the Travelogue Scenario Contest

with the cooperation of

JAMES BORING'S TRAVEL SERVICE, INC.

1. The contest is open to everybody except professional photoplay writers, officers of the Amateur Cinema League, members of the staff of AMATEUR MOVIE MAKERS or the Amateur Cinema League, and members of the staff of James Boring's Travel Service, Inc. IT IS NOT NECESSARY TO GO ON ANY CRUISE OR TO SIGNIFY YOUR INTENTION TO GO ON ANY CRUISE IN ORDER TO ENTER THIS CONTEST.
2. This contest is for the best scenario submitted according to the following conditions:
 - a. It must not call for longer than one hour of screen showing.
 - b. It must be written upon a travel background and the action must take place in the places visited by the MOVIE MAKERS MEDITERRANEAN TOUR conducted by James Boring's Travel Service, Inc. FULL AND FREE INFORMATION CONCERNING THESE PLACES IN THE MOVIE MAKERS MEDITERRANEAN TOUR CAN BE SECURED BY WRITING TO JAMES BORING'S TRAVEL SERVICE, INC., 45 ASTOR PLACE, NEW YORK CITY.
 - c. The scenario must be so written that all shots to be taken on shore in the various ports to be visited on the MOVIE MAKERS MEDITERRANEAN TOUR will be exterior shots. No interiors allowed off ship. Interior shots will be allowed on board ship.
 - d. Each scenario must be accompanied by a synopsis of not more than 500 words.
 - e. The subject of the scenario may be melodrama, comedy, drama or tragedy.
 - f. Scenarios must be typewritten. Also synopses.
 - g. Scenarios must be addressed to SCENARIO CONTEST EDITOR, AMATEUR MOVIE MAKERS, 105 WEST 40TH STREET, NEW YORK CITY.
 - h. Contest entries must be in the hands of the Scenario Contest Editor by ending of January 5, 1928.
3. Any number of scenarios may be submitted by one person.
4. The judges for this contest will be Frederick James Smith of *Photoplay Magazine*, J. B. Carrigan, Editor AMATEUR MOVIE MAKERS; Gardner Wells of James Boring's Travel Service, Inc., and two others to be selected by them.
5. The decision of the judges will be based upon:
 - a. Actability of scenario.
 - b. Interest of the scenario.
 - c. Proper use of local color settings as outlined in 2 above.
6. No responsibility is assumed by the contest managers for lost manuscripts. Scenarios will not be returned unless requested, and postage is sent to cover return.
7. The winner will be announced in the February number of AMATEUR MOVIE MAKERS.
8. The prize for this contest is
A FREE CRUISE TO THE WEST INDIES, to start February 11, 1928 (a 21-day cruise), as conducted by the James Boring's Travel Service, Inc., and as sold by them for \$425.00. This may be converted into a cash equivalent toward the purchase of a reservation for the MOVIE MAKERS MEDITERRANEAN TOUR, to start February 8, 1928 (a 62-day cruise), if so desired. Full information concerning these two cruises may be obtained by writing James Boring's Travel Service, Inc., 45 Astor Place, New York City.

any extraordinary difficulties. Everyone is eligible. Full details are outlined in the contest rules on this page.

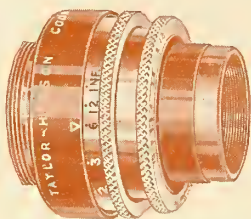
For the information of the many amateurs who are planning to go on the first *Movie Makers' Mediterranean Tour*, but who might possibly not be interested in working out a cruise scenario, the scenario which is adjudged best in this contest is being secured merely so that it will be available if they wish to make such a production a feature of their trip. This will only be undertaken if the cruise members do desire it, but if a group does so desire they will be given every facility, without interference with the general plans for individual filming activity for cruise members already announced.

Read the rules carefully. You will see they are so broad gauged that no one will have difficulty in entering the contest. AMATEUR MOVIE MAKERS is happy that, as a result of this contest, some one of our readers, perhaps it will be you, is to spend three weeks of the coming Winter under the warm Southern skies of the magic West Indies.

NEW BELL & HOWELL Accessories

to improve your Fall and Winter movies

Over twenty years experience in furnishing most of the cameras and equipment used in professional motion picture studios the world over has fitted Bell & Howell, as no other firm, to guide the amateur in the selection of camera, projector and accessories to produce the very finest motion picture results.



New Taylor-Hobson Cooke F 1.8 Speed Lens

The Taylor-Hobson Cooke F 1.8 lens is ideal for taking interior scenes, pictures after sundown, illuminated night scenes out of doors, pictures in well lighted public buildings—in short, every picture in light less potent than that of the average bright days, when the F 3.5 should be used.

This is a new, improved model, especially well corrected to eliminate flare with use of smaller apertures. The front element is fixed, permitting easy use of the Filmo Iris Vignetter without employing tripod. A lens of extreme speed.

New Taylor-Hobson Cooke 1-in. focus, F 1.8 lens in focusing mount, price \$55.00



Lest the name "Telekinic" should puzzle you, we will explain that it is derived from the two Greek words—*tele*, meaning "far-off" and *kineo*, meaning "motion." This, then, is the lens for getting "far-off motion." It is a wonderful new F 5.5 lens for capturing movies of shy animals and birds, football games from high up in the stands and other average shots which must be made from a great distance. The power of magnification is six times normal. Magnifying viewfinder lens and eyepiece furnished make certain that "what you see, you get." You will find this very compact telephoto lens, made by Taylor-Hobson Cooke, to be far superior to others of equal or even greater price made by less skilled manufacturers. Price complete, in focusing mount, with sunshade, matched viewfinder and eyepiece \$65.00

For more information on any item shown mail the coupon

1. New Halldorson Cinema Mazda Light
2. New F 1.8 Speed Lens
3. New 6-inch Telekinic F 5.5 Lens

The New Halldorson Cinema Mazda Light—1000 Watt for interior cinematography

This is the ideal lamp for home use. One lamp, set 5 to 8 feet from the subject, provides ample illumination for all close-ups and short shots, using Filmo Camera equipped with F 3.5 or F 1.8 lens.

To operate the lamp it is only necessary to plug into any lamp socket and turn on the switch. The silvered reflector can be tilted to direct light beam in any desired direction. When not in use, the lamp packs down into its neat, leather finished case. A special canvas case is furnished for tripod.

Halldorson Cinema Mazda Light complete, including a 1000 watt globe, reflector with fittings, 12 feet of cord, carrying case and 4 section tripod stand with canvas case \$37.50

Same, but with mounting for use on table or chair instead of tripod stand \$31.00

New

6 Inch Telekinic Distance Lens

only \$65.00

with matched viewfinders



BELL & HOWELL Combination Rewind and Splicer



With this handy little accessory you can edit your films to gain just the continuity you want and make your movies more interesting on the screen. Examination of every inch of film made easy. Cut out any unwanted portions and insert subtitles. The splice made by this machine is absolutely transparent and velvet smooth. Will not show in projection. Price, which includes everything needed for rewinding, cutting and splicing 16 mm. film \$14.00



BELL & HOWELL CO.

1828 Larchmont Ave., Chicago, Ill.

New York, Hollywood, London (B & H Co., Ltd.)

Established 1907

Bell & Howell Co.
1828 Larchmont Ave., Chicago, Ill.

Please send me complete information on accessories checked here ☐ New Halldorson Cinema Mazda Light ☐ New T.-H. C. F 1.8 Speed Lens ☐ New 6-inch Telekinic Lens ☐ Combination Rewind and Splicer

Name

Address

City State



CLOSEUPS

Amateur Activities

BIMBO

The comedian of Chang in an intimate pose.

The Amateur Collects

THE sale of two duplicate reels of film at \$50.00 each and of another at \$35.00 are among the recent cinematic successes of League member Charles S. Morris, of San Francisco, California.

Mr. Morris was on the ground at a large fire in his city. An insurance company which had insurance on the building paid him \$35.00 for a copy of his film. The aeroplane race to Hawaii that ended so tragically for many of the contestants was covered by Mr. Morris' all-seeing lens. He made many feet of film of all the competing planes and their pilots, many of the pictures being the last ever taken of them. These he also sold.

These fruitful results of an amateur with a nose for news should inspire others to go and do likewise. Besides the financial remuneration, which would help pay the cost of his hobby, the amateur would have the satisfaction of fascinating work well done, done so satisfactorily that it is wanted by someone else to whom it is invaluable. And the fear of professionalism need not enter his heart. Occasional sale of a film does not mean that one has made his avocation a vocation.

16mm. on the Increase

THE large number of concerns using 16mm. films and projectors for display purposes was most noticeable at the recent exposition of the Chemical Industries in New York City. It is a sure sign that industry in general is coming to appreciate the value of the movie as an advertising medium and a real sales producer.

New Calendar

THE world movement for a simplified calendar has a special interest for cinematographers as it was originally sponsored by Mr. George Eastman, who has been so closely associated with the development of the whole photographic field, and most recently with amateur cinematography. Latest news in this great movement is that it is favored by business in general and recently Mr. Eastman made public letters from 500 business men, many of whom are the executive heads of the largest corporations, insurance companies, banks and labor organiza-

tions in the United States, stating they will support the proposed calendar improvement.

Interesting Advice

PHOTO ERA MAGAZINE has the following thought for still-photographers on the subject of cameras: "We are all familiar with the radio-announcer's request to 'please stand by.' I am led to adopt the same wording in reply to those of my readers who have written to me with regard to motion-picture cameras. Some of these good friends appear to have arrived at a point where they are considering selling their reflecting-camera or high-grade folding camera and in its place purchasing one of the amateur 'movie' cameras which are now 'all the rage.' From my own experience and observation, I cannot blame them for becoming enthusiastic over the modern amateur motion-picture cameras. There is certainly a thrill about their use and the subsequent projection of the reel on the screen which is lacking in the still picture.

"However, after giving the matter some thought, I am led to suggest that the users of still cameras 'stand by' for a time before they jump from the still camera to the 'movie' camera. It seems to me that the present situation does not call for a decision to use one or the other exclusively.

(Continued on page 54)



FROM AN AMATEUR NEWS REEL

Right: Art Goeble, winner of the Dole Flight to Hawaii. Above: A fire in San Francisco. Left: Martin Jensen, winner of the second prize in the Hawaiian flight.

ADDITIONAL PRINTS

SAFETY

NEGATIVE

WEATHERPROOF CONTAINER

Exterior wrapper of cellophane; taped tin container; ideal for ocean or tropical travel; permits you the convenience of stocking a personal supply.

QUALITY

Consistent DuPont quality insures for you greater depth and contrast—a decided advantage.

ADDITIONAL PRINTS

You preserve your negative untouched and obtain clean-cut positive prints *at any time*; when a particularly popular roll wears, or in the far future years when certain pictures will become priceless to you. Additional positive prints are \$3.75 per roll.

\$9.00

100 Ft. Neg. Developed
100 Ft. Pos. Printed

1927
1928
1929

Each of the Du Pont Negative Film features is sufficient in itself to invite and to justify constant use. A steady increase of the Amateur's acceptance is markedly noticeable throughout the country.

Have you tried it?

Now obtainable
Panchromatic Negative
Daylight loading—16mm—Safety
100 ft. rolls for \$10 includes developing
of negative and positive print. \$4 without processing.

16 M/M

DAYLIGHT
LOADING

STILL ENLARGEMENTS

The negative film permits still enlargements to be made on printing paper. Keep a still print album of your particularly beautiful, interesting, or personal shots.

EXPOSURE

Owing to extreme speed you will notice that far greater latitude of exposure is obtainable. An exposure chart in every box.

PROFESSIONAL METHOD

The professional method is to make positive prints from original negatives—identically the same method which DuPont Negative film brings to you as an amateur.

\$3.50

Negative only,
no processing.

DU PONT

Film Manufacturing

35 West 45th St.

P A T H E

Corporation

New York City

*Demand the best—
and you'll get DuPont.*

DU PONT
Always!

*Demand DuPont—
and you'll get the best.*



Photograph by Eastman Kodak Co.

A WEB OF LIGHT

Beautiful scene from *World War Cinegraphs*

Welcoming Mr. Bodine

THE Bell & Howell Company, manufacturers of professional and amateur (Filmo) moving picture equipment, recently appointed Mr. H. O. Bodine to take charge of their New York Office and serve as Eastern Sales Manager. This position was formerly held by F. A. Cotton who not long ago met with a very unfortunate accident which proved fatal.

Mr. Bodine needs no introduction to the photographic industry, having been actively and prominently connected with this fascinating profession throughout his entire business experience of 25 years. Dealers and users of Filmo equipment will find Mr. Bodine thoroughly conversant with every factor of the game.

Developing a lively interest in photography in his youth, Mr. Bodine had landscapes and genres accepted and hung in principal photographic exhibits and salons of the world. This successful amateur work led to his entering commercial photography as a profession, in which endeavor he gained a broad, practical experience in commercial, portrait and scientific photography.

The development of the American Photographic Salon was materially aided by Mr. Bodine's ability, as was the organization of the Photographic Dealers' Association of New York, and the Photographic Dealers' Association of America. In the management of the first International Exposition of the Photographic Arts and Industries at Grand Central Palace, New York City, 1914 and of the International Photographic Exhibition, Grand Central Palace, 1923, Mr. Bodine was a prime mover.

His business experience has included the following connections:

Sales Manager of Raw Film Supply Company, New York City; Advertising and Sales Manager of the following firms: Wollensak Optical Company, Rochester, N. Y.; Herbert & Huesgen, New York City; Afga Products, Inc., and Gevaert Company of America, New York City.



H. O. BODINE

Becomes Eastern Manager for Bell & Howell

Through this intensive experience in photographic activities, Mr. Bodine is exceptionally well qualified for his new position.

Home Film Libraries

LOW rental and the accessibility of its dealer-branches are two of the features of the new organization of men well known in the motion picture industry who have founded

Home Film Libraries, Incorporated, with central offices at 100 East 42nd Street, New York City.

Photographic supply houses throughout the country are being secured as distributors, with the idea of making the rental of the films as convenient as possible for customers. A dealer franchise will establish an exclusive territory and is so drawn up as to make the proposition most attractive as a store feature.

The library will consist at the start of thirty reels, averaging 300 feet (16 mm. size in length) and will, of course, be added to frequently. The subjects include comedies, animated cartoons, western and animal dramas. Each subject has been carefully chosen with particular consideration for its appeal to children. The films are entertaining to adults, but the pleasure of the children is considered primarily before a film is placed in the library. A new catalogue of the first releases has just been issued.

The rental has been placed at seventy-five cents a reel so that an evening's entertainment can be secured for approximately three dollars.

Johnston's "Snow White" Ink

"SNOW WHITE INK," a product of J. W. Johnston of Rochester, N. Y., has been found to be especially good for title work, can be used with either pen or brush, and gives an absolutely smooth, opaque white. Mr. Johnston, feeling the need for a good white ink, devoted ten years of his life to experimental work in order to evolve the product he wanted. This ink has been accepted by the Eastman Kodak Company and Bell & Howell Company as their standard ink.

Santa Claus on Film

APPROACH of Christmas brings the announcement of two Christmas specials, "Santa Claus" and "The Night Before Christmas" by R. J. Cummins, 220 West 42nd Street, New York City.

"Santa Claus" was filmed by Captain and Mrs. F. E. Kleinschmidt, who journeyed to Alaska and spent an entire year working on the production. Thousands of reindeer were used, and castles of ice and snow built for Santa and his pal Jack Frost. The actual Alaskan background, with its limitless fields of ice and snow makes a perfect setting for Santa's home.

"The Night Before Christmas" tells the story of how the poem, "A Visit from St. Nicholas," now known as "The Night Before Christmas" came to be written one hundred years ago by Dr. Clement C. Moore.

The settings, costumes and historical data are accurate and the picture shows Dr. Moore as he read the poem to his own children in his home at Chelsea, Old New York, and then swings into the story of the poem itself as it is known by children the world over.

New Service

FILM records of weddings and receptions are to be a specialty of the Stanley Educational Film Division, Inc., of 220 West 42nd Street, New York City. This service will employ standard film and reductions will be made to 16 mm. for use with

home projectors. The equipment, editing and titling will all be carried out by Stanley.

Romantic History

THE first carrying case for Filmos made by Cullen of 12 Maiden Lane, New York City, was designed two years ago at the request of an amateur who was preparing to make a trip around the world on his honeymoon. Before his return, orders for similar cases began to come in from friends who had viewed this original product. The demand, in fact, required quantity production of the cases and their inclusion in the regular Cullen stock. An early addition to this line will be a carrying case of new design, adapted to the Filmo which is equipped with a duplex finder, thus making it unnecessary to remove the finder. It will be known as the Cullen Duplex Case.

Clever Tripod

A NEW tripod of exceptional merit has just been announced by Burleigh Brooks, 136 Liberty Street, New York City. It is almost ten inches taller than the average tripod. The length extended is fifty-six inches, closed only sixteen inches and weighs but little more than a pound. This tripod is made by the makers of the popular Triax tripod and has the feature of opening automatically in three seconds. The legs are exceptionally rigid and will support 100 pounds. This is possible because they are constructed with U shaped legs of dur-aluminum metal.

AVIATOR AS AMATEUR

Art Gooble, winner of the Hawaiian flight, takes lesson in cinematography from Alvin Knechtel, expert cameraman of Hollywood



Photograph by De Vry Corporation

For Christmas

HOLLYWOOD has not forgotten Christmas. Word has come that Cine Art Productions of 1442 Beachwood Drive, Hollywood, has been busily engaged in the production of two Christmas features for home projectors, "Twas the Night Before Christmas" and the "Story of Santa Claus," and through its connection with one of the largest laboratories in the United States, has spared no effort in producing something which would delight the family audience, and which could not be seen in any theatre. The marvels of miniature photography are called into play and Santa Claus is seen manufacturing the toys for little children in his mythical work shop in the far north. He is then shown delivering the toys on Christmas Eve, as related in the poem by Dr. Clement C. Moore. The cast for the pictures was chosen from professional motion picture people in the world's film capital, and the settings were specially designed to carry out these Christmas stories.

Specials for Eyemo and Filmo

NEW cases for Eyemo and Filmo cameras, built specially to withstand the hard usage incurred on camping, hunting and exploring trips, are offered to the amateur by Griffin & Howe, Inc., of New York City. The cases are strongly reinforced, lined with one-half inch deadening felt and covered with best saddle leather. They have special rings and strips for back packing or shoulder carrying, and for attaching to rear of saddle on horseback trips.

In addition to the special cases, a finder for Eyemo and Filmo cameras is announced. This finder is equipped with the Bausch and Lomb plano convex finder lens, which shows the field covered, magnified three times, on a mirror at the rear of the finder. The finder, being a reflecting type, permits the camera to be held waist high, against the body, which insures great steadiness and is ideal for use with a telephoto lens without a tripod.

Cameramen

THE New York Institute of Photography announces that in practically every state of the Union one of its graduates is serving as a Metro-Goldwyn-Mayer newsreel cameraman. The M-G-M newsreel is the youngest in the country and in order to build up a live-wire organization solicited the aid of the New York Institute in its search for competent cameramen.

Save Your More Valuable Films

*Store originals for safe keeping and
project Ciné-Kodak duplicates*

WHILE every movie that you make is intensely interesting to you and yours, certain films have unusual value because of the subjects or incidents that they show. Movies of the children are one example—movie records of the old folks, or of extended trips, both here and abroad, are others. Such pictures as these you will want to guard for the future. And yet, of course, you will want them for present-day showing as well.

Ciné-Kodak film and the reversal process make this all a very simple matter. Ciné-Kodak duplicates so closely approach the originals in quality that it is virtually impossible to distinguish between them, even when they are viewed side by side. All the delicate gradations of light and shade, all the clarity, beauty and picture quality that are apparent in the original are held in the duplicate. None but an expert can tell the difference, and frequently he is deceived.

Another outstanding feature peculiar to the reversal process is that, in both original and duplicate, there is a conspicuous absence of any "grainy" effect on the screen. The reversal process does away with this disappointing result. This marked lack of graininess in the original is just as apparent in the duplicate. Between the two, in this very essential quality, no difference whatever exists.

And the cost for duplicates is little. Because it is not necessary to print from a negative, expensive intermediate steps are done away with. The result is a substantial saving. Specifically, Ciné-Kodak film and the reversal process provide the most economical means known of securing both original and duplicate. No other method or material can compete with it in the home movie field.

*When films have out-of-the ordinary interest, project duplicates—preserve originals.
Price, Ciné-Kodak duplicates—\$5 for 100-foot lengths and \$3.50 for 50-foot lengths.*

Eastman Kodak Company, Rochester, N. Y., *The Kodak City*



Essential to All Movie Cameras

All modern, high speed movie camera lenses should be equipped with a filter for best results when photographing beach, tropical, snow scenes or where there are unusually bright lighting conditions. Wollensak Natural Glass (not gelatin type) 2X Color Filters are indispensable for this purpose. They prevent overtiming and consequent spoiling of film.

Better color values and greater freedom in producing cloud, landscape and flower studies are also obtained with Wollensak Natural Glass Color Filters.

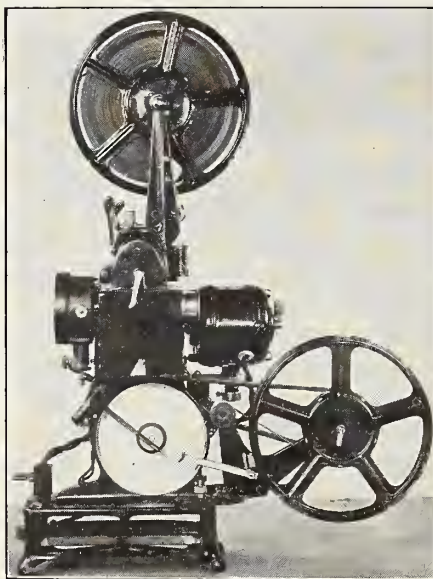
Made in sizes to fit all motion picture lens equipments.
Prices \$2.50 to \$5.00
Literature on request.

WOLLENSAK
OPTICAL COMPANY
954 HUDSON AVENUE
Rochester, N. Y.

Scheibe Filters

A BLUE glass filter, known as the Monotone Filter, is offered to amateur cinematographers by G. H. Scheibe, photo-filter specialist, of Los Angeles, California. This filter is not used on the camera, but is used as a viewing filter to examine the scene to be photographed. The blue glass translates the colors in the subject into monotones of gray, black and white, thus enabling the cameraman to see exactly what he will get on his film.

In addition to this filter there is Scheibe's fog filter, for producing foggy weather effects; a white iris filter; a graduated iris filter; a sky filter; a diffusing screen and a diffused iris.



THE PATHEX SUPER-REEL

Super-Reel for Pathex

A NEW "super-reel" attachment, enabling the user to show fourteen of his personally made films, or six ordinary reels of 60 feet each, without re-threading, is now available to Pathex owners. The new reel permits of rewinding on the projector itself. A new "super-rewinder" is also offered. With this device, the work can be done easier and faster than on the projector.

New Attachments by Goerz

THE Goerz Reflex Focuser for long focus lenses, the Focusing Base and Finderscope, and the Goerz Mask Box and Title Device are now ready for use with the Victor and Filmo cameras. Certain of these new devices provide a most accurate means for focusing, the importance of which has long been recognized by the Goerz Company.

Portable Arc Lamp

THE Leoti portable arc lamp, for making interior movies, weighs 18 pounds and gives 12,000 to 24,000 candlepower of lights. The lamp can be worked from any ordinary lamp socket and requires no special preparation or wiring. It is a single arc of simplified construction, using small carbons at 12½ amperes of current. The lamp is finished in baked crystallized black enamel and aluminum. The reflector has folding doors to regulate and control the light.

Opto Kit

A KIT of four units which will appeal to every amateur who loves the outdoors, and particularly as helpful accessories in nature photography, has been assembled from its products by the Wollensak Optical Company of Rochester, N. Y. The kit contains a six power pocket telescope, a microscope which magnifies fifty times, a vest pocket magnifier for enlarging objects five times, and a pocket compass. With such an equipment the scope of outdoor filming is pleasantly enriched.

Fastest Rewind

A METHOD by which 400 feet of film can be rewound in twenty seconds, and a hundred feet in about seven to nine seconds has recently been devised by Mr. I. Newman, of Abe Cohen's Camera Exchange, New York City. The device consists of a belt and a pulley which is attached to the projector when ready for rewinding. The motor is thrown in reverse, the starting button pulled, and in a few seconds the film is rewound. The attachment is designed for the Filmo projector.

1000 Watt Incandescent

A NEW 1000 watt Halldorsen incandescent lamp, operating on nine amperes of current, is announced by the Bell & Howell Co. When used alone, with no other lights on the circuit, it is safely carried on the ordinary 10 ampere house fuses. With other lights on the same circuit, 15 ampere fuses are inserted. Closeups, three to six feet distant, can be made with one light with an F:3.5 lens.

The bulb is backed by a brilliant, silvered reflector, which can be tilted to direct the beam of light at any necessary angle. Maximum height of lamp extended is ten feet. The complete light, when packed for carrying, weighs fifteen pounds.

Trend of the Times

SPREAD of the amateur movement is again indicated by the enrollment of the Marshutz Optical Company of Los Angeles among ciné

READ Sports Afield

America's First Outdoor Monthly Magazine

ESTABLISHED 1887

for the best outdoor stories by such famous writers as BOB BECKER—CAL JOHNSON—EDGAR A. GUEST—EL CAPITAN—JOE GODFREY, JR.—OZARK RIPLEY.



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Substitute the SUPERLYTE
For Indoor Movies
Or Stills

Holder } *Complete*
 Tripod } **\$19.70**
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Laboratory Finishing of the HIGHEST QUALITY

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from 35mm. to 28 mm. or 16mm. by the pioneers of the narrow width field. Thirteen years of experience in our own carefully planned Motion Picture Laboratory, with the finest machinery and equipment and a large force of skilled specialists, enables us to do the *best work* in the *shortest time* and at *minimum cost*.

Capacity One Million Feet per Month

Dupe Negatives (35mm.)

on special duping stock by the firm which has made millions of feet of the finest dupe negatives ever produced.

**The Pathescope Co.
 of America, Inc.**
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 THREE DOLLARS THE YEAR
 105 West 40th Street, New York City

camera dealers, with the inauguration of a complete ciné department, in addition to its optical and aural services. The department will be in charge of Mr. Frank M. Luce, photographic specialist.

Dr. Kinema Says:

THE more I travel around and talk with amateur cinematographers the more I am impressed by the fact that the people who are not using their cameras because they "have taken everything" are never members of the Amateur Cinema League nor readers of **AMATEUR MOVIE MAKERS**.

I have come to the conclusion that it is we League members who are really keeping this amateur movie ball rolling and that it is answer to our requests and desires expressed to our headquarters, to dealers, to manufacturers and to inventors that the amateur movie industry is increasing by leaps and bounds in scope and in volume.

The reason that we members continue to enjoy the game, year after year, is that we read **AMATEUR MOVIE MAKERS**, that we discuss our cinematographic problems with League headquarters and our fellow members, that we take active part in the local movie clubs all over the country. These things keep us supplied with new ideas and enthusiasm.

I am strictly an amateur as I have absolutely no financial interest in any way in cinematography and I claim to be one of the old-timers, but, nevertheless, I cannot, somehow, attain that enviable condition of having taken a picture of everything there is to take. My trouble is in finding ways and means for buying the new films I need without letting the wife know how much I am spending. If she realized what I blow in on film and titles and the new knickknacks that come out every month she would divorce me.

Our League and our **AMATEUR MOVIE MAKERS** are the finest things that ever happened for both us amateurs and for the amateur movie industry. They keep us all in contact. In several stores I have visited, I find the clerk pulls down a copy of **AMATEUR MOVIE MAKERS** to look up the price of things. The magazine has already become a trade directory as a sort of by-product of its real job—to satisfy amateur desire for information. Every blessed thing the art affords at this date is in its advertising pages and people have come to realize it. I get excited as a kid when the first of the month draws near and the next issue becomes due.

I am all the time, in the "Clinic",

Cullen's Special Filmo Camera Cases



New Duplex Case

Made especially to carry the Filmo camera with Duplex Finder attached. Thus a tremendous advantage is gained in time saving and convenience: always ready for ordinary or telephoto shots. Made identically the same as our other case with slight additional space for added accessories.

BLACK \$22 TAN \$28

Regular Case

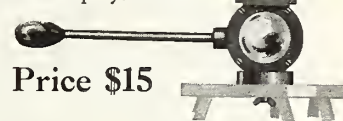
Made of heavy sole leather with plush lining. Compartments for 4 100 ft. Cine films, telephoto lens, fast lens, color filters, finders, etc. Very little larger than the regular case but a hundred times more convenient.

BLACK \$20 TAN \$25

Allowance made on both for old case.

True Ball Tripod Top

A twist of the handle locks in any desired position. Action is smooth; Absence of gears eliminates all possibility of loose play.



Price \$15

New Yorkers!

Our projection room is an amateur's clubhouse and laboratory combined. Projectors, arc lights, splicers, etc., always at your disposal. You'll meet other movie-makers—from delvers to fanatics. Advice and assistance galore. Drop in and get acquainted!

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We have the most complete line of amateur movie apparatus in the financial district.



TRIAx TRIPODS

Open Automatically
in 3 Seconds.

Made of Dur-aluminum, U shaped legs gives exceptional strength and rigidity. Will support 100 lbs. The new 5 section model is almost 10" taller than the average, extended 56" closed 16", weighs less than two pounds. Ideal for movie cameras.

Price, postpaid or through your dealer \$7.50.
4 section model, height 47", \$5.00.
Canvas case, \$1.50.

Sole Agent

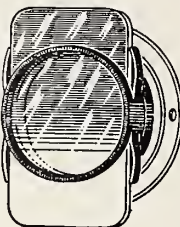
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RAMSTEIN SKY FILTERS

Equalize the exposure between the sky and foreground as well as correct for color, brings out the clouds and detail in the distance. The only optically perfect graduated filter, contains no gelatine or cement. Send diameter of lens.

Made of pure optical glass, white and yellow, fused together, then ground and polished. Write for details on the above and ask your dealer for free trial. Now available at new reduced prices.

No Increase
in Exposure



advising members to do or not to do this or that. Now I am going to visit this department for one month to advise the movie industry. If manufacturers and dealers want sales to increase and if they want every camera sold to keep at the joyful job of picture taking, it's up to them to see that they get every camera owner into the League so that he will be a steady reader of **AMATEUR MOVIE MAKERS** and so that he will get that enthusiasm that means more business from him for the whole industry.

NOTE: Will Rogers *did* not inspire this.

Dr. Kinema.

AMATEUR CLUBS

(Continued from page 36)

pectation, especially with the exceptional opportunity of annual filming of one of the world's great entertainments.

Seattle Next?

ROBERT G. LAMB, Amateur Cinema Leaguer from the great Northwest seaport, writes that the time is ripe for organization in Seattle. He reports that the Seattle Chamber of Commerce, one of the most active business organizations in the country, will co-operate in effecting a Seattle club of movie amateurs.

A Real and Reel Eat

THE Movie Club of Western Massachusetts, whose headquarters are Springfield, will banquet cinematically October 18, Hiram Percy Maxim, President of the Amateur Cinema League, will bring the greetings of the national body. Gardner Wells, world traveler and Amateur Cinema League member, will lecture on "Travels with a Movie Camera." Several hundred Western Massachusetts amateurs are expected to eat through a menu whose realities have been covered by reel-alities, as every dish is disguised by a cinematographic name.

Toledo in Comedy and Dance Study

THE comedy cast of the Petite Movie Makers Club of Toledo, Ohio, under the direction of its president, W. H. Pamplin, photography by Ira Lawrence, of the Amateur Cinema League, is producing a series of one-reel comedy subjects featuring the adventures of two tramps. Our departmental photograph, this month, shows a riotous moment from the Toledo side-splitter. Serious work is also to the credit of this live club. A film study of dance rhythm has been completed within the last few weeks, using the grounds of the Toledo Yacht Club as setting.

WEDDINGS and RECEPTIONS

Photographed wherever you wish on standard film and reduced for use in 16 millimeter projectors. We provide all equipment, edit and title the finished film.

Stanley quality is the result of fifteen years' experience in the production of educational and industrial films.

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Are YOU on the Amateur Cinema League Map?



*The League has invaded 31 countries on this map.
Have you invaded the League?*

ENTER HERE

To the Date.....1927
AMATEUR CINEMA LEAGUE, INC., 105 West 40th Street, New York City.

I accept the invitation of the AMATEUR CINEMA LEAGUE, INC., to become an annual League member. My check for FIVE DOLLARS payable to AMATEUR CINEMA LEAGUE, INC. is enclosed in payment for the dues, \$2.00 of which is for a year's subscription to AMATEUR MOVIE MAKERS.

It is understood that immediately upon my election I am to become entitled to all the privileges of the League. It is also understood that there are no duties or obligations connected with this membership other than those which I may voluntarily assume from time to time.

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Motion Picture Films for All 16mm. Projectors

PATHEGRAMS bring to you the latest and finest in Home Motion Pictures, a new film service available everywhere.

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PATHEGRAMS are produced by the Pathe organization, with all its wonderful resources and facilities and its thirty years of experience in motion pictures. Pathegrams cover every type of subject, giving you an unequaled library for your projector.

PATHEGRAMS releases embrace a wide variety of Comedies, Dramas, Grantland Rice Sportlights, Will Rogers Travelesques, Mack Sennett, Hal Roach and "Our Gang" Comedies, Cartoons, Scenics, Pictures on Animal Life, Science, Art, Travel, How Things Are Made, and a monthly Pathegrams Review, composed of several interesting features.

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The
VICTOR CINÉ CAMERA

is the convenient Location of the View Finder and
of the Operating Button.



When in position before the eye the Victor Cine-Camera is easily and comfortably held in the right hand, with one finger in complete control of the start and stop.

Because of the position of the view finder the Victor Cine-Camera does not interfere with the headgear of the operator. No finder attachments or supplementary finder lenses are needed for "close-ups" or long range shots, nor when using telephoto lenses.

The level visible in the view finder prevents "up-hill" pictures. The operating button starts and stops the mechanism instantly, quietly and without vibration.

Regulator for SLOW motion, normal and half-normal speeds, duplex spring-motor drive, interchangeable lenses, built-in exposure meter, vibrationless mechanism of infallible accuracy—these and other distinctive features make the Victor Cine-Camera the most complete of all 16 m/m motion picture cameras.

Price \$125, Complete

Uses Cine-Kodak and other 16 m/m film in 100 or 50 foot spools. Daylight loading.

Ask your dealer or write direct for further information.

Victor Animatograph Co.

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DAVENPORT, IOWA, U. S. A.

Billboard Handbook

THROUGH the courtesy of Miss Elita Miller Lenz, editor of the *Little Theatre* department in the *Billboard*, there has come to our attention the *Billboard's Little Theatre Handbook*. This is written by little theatre pioneers and has excellent information for producing movie clubs and valuable hints for Little Screen enthusiasts.

Finance!

SCREEN tests—for which there are always hundreds of eager applicants—have provided a steady and excellent source of income for the *Little Screen Players* of Boston, writes Herbert F. Lang, of the Amateur Cinema League, their director. Knowing the desire of screen-ambitious young men and women to have screen tests available in getting an opening in the professional movie world, the Little Screen Players have given careful screen tests for \$15.00 each, advertising this service in the local press.

"Make your tests on Sundays of fifty feet each (standard width)," advises Mr. Lang. "Back-light all of your subjects, using out-of-door sunlight if possible. Use soft-reflected light or, better, no reflection at all. If you time-out or properly expose for the face, which should be evenly lighted in half-tone, very flattering results will be achieved. It will be necessary to apply only a very light make-up, if you follow this method."

"Make your tests only on a sunny day, otherwise your lightings will be flat and the feature modeling very poor. Young ladies, particularly the kind that gentlemen prefer, respond beautifully to this lighting treatment. This plan will also secure new talent for your club. Five tests a week means a fifty-dollar profit and with fifty dollars—well, just take another glance through the advertising pages of this number of *AMATEUR MOVIE MAKERS*."

Vive La France!

FRENCH amateurs will soon have a national rallying place. The French Photographic Society (*Société Française de Photographie*) is organizing a sub-section, within its cine-section, which will be especially reserved for amateur motion-picture makers.

Ceylon Is Stirring

R. W. SEPION of the Royal Motor Works, Colombo, Ceylon, is inquiring concerning the Amateur Club movement. The coral strands of India invite amateur club activities.

Cine Art's Christmas Gift To you!

TWO BEAUTIFUL
STORIES
THAT WILL
DELIGHT
THOUSANDS
YEAR AFTER
YEAR

and never
grow old.



CLEMENT C.
MOORE

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IMMORTAL
POEM ~

CINE ART
PRODUCTIONS
SPENT THOUSANDS
OF DOLLARS
TO PRODUCE
IT ESPECIALLY
FOR YOUR
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"TWAS THE NIGHT BEFORE CHRISTMAS"

A beautiful motion picture based on the poem, told in a way that will delight the heart of every child.

A Christmas present that will live through the years to come.

No. 125

Length 400 feet mounted on reel with humidor

Price \$30.00

Code PRU

"The STORY OF SANTA CLAUS"

Old St. Nick at work in his top shop—his tiny reindeers speed him across the frozen snow and silently on Christmas Eve he steals down the chimney and fills the stockings with toys. Your children will be as delighted to see this picture as the two in the story when they awoke on Christmas Morn.

No. 126

Length 100 feet

Price \$7.50

Code PRC

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SUBJECTS IN 16MM. AND
35MM. SIZE. IF YOUR

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YOU, WRITE US.



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YOUR DEALER is your real contact with us as well as with every other worth while thing in our new sport of movie making. Let him show you his new offerings which you will read about in these pages. He is your friend and ours and we recommend you to each other.

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 Bass Camera Co., 179 West Madison St., Chicago, Ill.
 Beckquist Photo Supply House, 885 First St., Muskegon, Mich.
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 Camera Exchange, 7 Auburn Ave., Atlanta, Georgia.
 Central Camera Co., 112 So. Wabash Ave., Chicago, Ill.
 Cinema Supply Co., Inc., 804 Eleventh St., Washington, D. C.
 City Camera Co., 110 West 42nd St., New York, N. Y.
 Clark Cine-Service, 2540 Park Ave., Detroit, Mich.
 Almer Coe & Co., 105 No. Wabash Ave., Chicago, Ill.
 Almer Coe & Co., 18 So. La Salle St., Chicago, Ill.
 Almer Coe & Co., 78 E. Jackson Blvd., Chicago, Ill.
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 Fowler & Slater Co., 806 Huron Rd., Cleveland, Ohio
 Fowler & Slater Co., 347 Euclid Ave., Cleveland, O.
 Fowler & Slater Co., Union Trust Bldg., Cleveland, O.
 Fowler & Slater Co., 156 Larned St., W., Detroit, Mich.
 Fowler & Slater Co., 7 Wick Ave., Youngstown, O.
 Fox Company, 209 Alamo Plaza, San Antonio, Texas
 Franklin Printing & Engraving Co., 226 Huron St., Toledo, Ohio.
 Frasher's, Inc., 158 E. 2nd St., Pomona, Cal.
 Francis A. Frawley, 178 Cedar St., Bangor, Maine
 J. C. Freeman & Co., 376 Main St., Worcester, Mass.
 Fritz & Hawley, Inc., 816 Chapel St., New Haven, Conn.
 S. Galeski Optical Co., 209 Granby St., Norfolk, Virginia
 W. D. Gatchel & Sons, 431 Walnut St. W., Louisville, Ky.
 Gift and Art Shop, 115 W. Bridge St., Owatonna, Minn.
 Gillette Camera Store, 117 Park Ave., New York City
 Griffin & Howe, 234 East 39th St., New York, N. Y.
 Gross Photo Supply Co., 325 Superior St., Toledo, Ohio
 Haanstad's Camera Shop, 404 Sixteenth St., Denver, Colo.
 Edwin A. Hahn, 111 Columbia St., Utica, N. Y.
 Hanley Photo & Radio Shop, 116 East 10th St., Kansas City, Mo.
 Ralph Harris & Co., 30 Bromfield St., Boston, Mass.
 Ray Hart, 8-10 East 4th St., Sterling, Ill.
 Harvey & Lewis Co., 865 Main St., Hartford, Conn.
 Harvey & Lewis Co., 849 Chapel St., New Haven, Conn.
 Harvey & Lewis Co., 1503 Main St., Springfield, Mass.
 Herbert & Huesgen Co., 18 East 42nd St., New York City
 Hirsch & Kaye, 239 Grant Ave., San Francisco, Cal.
 Honolulu Photo Supply Co., P. O. Box 2999, Honolulu, T. H.
 Huber Art Co., 124 Seventh St., W., Cincinnati, Ohio
 J. L. Hudson Co., Department 290, Detroit, Mich.
 Hyatt's Supply Co., 417 North Broadway, St. Louis, Mo.
 Illinois Camera Shop, Weinberg Arcade, 34 S. Prairie St., Galesburg, Ill.
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 Alexander Kagen, 641 Penn St., Reading, Pa.
 Leavitt Cine Picture Co., 3150 Wilshire Blvd., Los Angeles, Cal.
 Leavitt Cine Picture Co., 564 Market St., San Francisco, Calif.
 H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.
 Andrew J. Lloyd Co., 300 Washington St., Boston, Mass.
 Lowe & Farley, Newsstand, Times Bldg., New York, N. Y.
 Eugene, Inc., 600 Madison Ave., New York, N. Y.
 Harold E. Lutes, 958 Fifth St., San Diego, Cal.
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 Marks & Fuller Co., 36 East Ave., Rochester, N. Y.
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 Twelfth Street Garage, 81-12th St., Wheeling, W. Va.
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"FRAMED" is the working title of the photoplay which the Amateur Movie Club of the Roosevelt High School of Des Moines, Iowa, is now producing. Outdoor scenes have been taken during early fall; indoor shots will be of interiors with great depth on a dance floor. A Des Moines tea-room is being utilized by the club. Adequate interior lighting will be provided by using six twenty-five ampere arcs. Close-ups of the leads against the weaving background of the dancers are furnishing interesting camera angles. Photographs in this department are of members of this enterprising producing unit.

Using Means at Hand

A FINE example of employing settings "as is" comes from the Paramount Motion Picture Club (Junior Department) of Manheim, Pennsylvania. "The Glorious Fourth" produced by this club, tells the story of an historic Fourth, using the events of last year's Independence Day as a setting. This film will shortly be shown in Manheim theatres.

Again, the Paramounters have written a scenario round a fisherman's daily meanderings, showing the streams and lakes near Manheim. The reflection of light on water and the movement of trees in the breeze provide a cinematic background for the dramatic moments of the catch.

Philadelphia Leads

THE City of Brotherly Love is true to its name so far as movie clubs are concerned. The Little Film Guild of Philadelphia is the latest Philadelphia body to come to our attention. Edward W. Burwell, director of the Little Film Guild, who is a Cinema League member as well, writes that the purpose of his organization is "the furtherance of the art of moving-picture photography on amateur standard film. Our plays will not be influenced in any way by public sentiment nor made with a view to financial returns. Every member of our organization has come in with a spirit of pure joy, and in no case, is any member looking for a lane leading to financial profits." This makes four clubs for Philadelphia, the world record for any city. Another group is reported to be in process of formation. Who said slow?

More in the Offing

THE national capital will shortly have a movie club when the efforts of two loyal Amateur Cinema League members, H. B. Dellett and R. E. Woltz, of Washington, have

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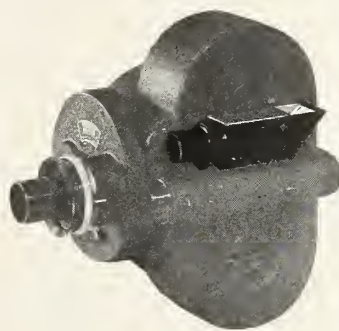
For Eyemo and Filmo 16-mm. motion picture cameras. Magnifies 3 diameters, showing field much clearer than regular finder. Permits holding camera waist-high, steady against body—especially valuable for telephoto lens without tripod. Has plano-convex lens. Price including installation, \$15.00.

Goerz Reflex Focuser

NEW—Goerz Reflex Focusing Finder for Filmo Camera. Screws into lens thread, replacing lens mount for 3" or longer focus lens. Useful also for close work with 2" or 1" lens. Magnifies 10 times; insures sharp focus always. Movable prism operates into and out of reflecting position behind lens with simple movement of finger control. Simple, highly efficient, quick. Price, \$27.50.

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borne fruit. The club leaven is working in Rochester, where Miss Blanche A. Rexicker, president of the Better Pictures Club of that city—also a live-wire member of the Amateur Cinema League—is planning the organization of an amateur movie body. Syracuse, N. Y., New Bedford, Mass., Jersey City, N. J., inquire as to amateur clubs prospects for these cities. We also record projected activity toward club formation from the Indian River School of New Smyrna, Florida, and from Madison, N. J.

Your Laboratory

YOUR local motion-picture theatres are ideal laboratories for your club. By watching the professional films attentively—following the method used in AMATEUR MOVIE MAKERS' Critical Focusing department—you will see the latest professional methods. If your club will occasionally visit local theatres in a body and if your local exhibitor knows of your interest, you will help him to get the films which you want to see. He will be glad to give your club a special trip through his projection rooms and to tell you of his professional equipment.

A Welcome to Cameras and Typewriters

THIS department is yours. Every club is urged to send regular contributions. Photographs are especially welcomed. Send them on glossy paper, size eight by ten inches, if possible, in order to insure ideal reproduction. Address your contributions to ARTHUR L. GALE, Amateur Club Consultant, Amateur Cinema League, 105 West 40th Street, New York, N. Y.

CLOSEUPS

(Continued from page 41)

Rather, is it not a question of using both? Does not each have a very distinct field of its own? Does not each give us something that the other cannot give? Either one does not and cannot, as yet, cover the entire field of photography.

"Therefore, I am led to suggest that, if cost is no obstacle, my readers lose no time to become equipped with both types of cameras. By no means sell the still camera, if that is the only way to get a 'movie' camera, for in that case, the matter of expense is a factor, and even amateur 'movies' are still considerably more expensive than still photography. Far better is it to keep the still camera and with it earn the money to buy a motion-picture camera. As time goes on, amateur motion-picture photography will no doubt cost less; but even so,

reliable apparatus cannot be made at a low price, whether it be still or motion-picture equipment. To be sure, there have been, and probably always will be, low-priced cameras of both types which can make pictures; but the professional and the advanced amateur know that the purchase of high-grade equipment is economy in the end. Hence, let my friends defer their decision for a time and make the possession of *both types* of camera, rather than one or the other, their objective."

Swaps

"Mountain Scenery and Sport in British Columbia"—4 reels—400 feet—35mm.

Name: J. H. Munro.

Address: Revelstoke, B. C., Canada.

"Gardens of Greater New Bedford"—one reel—400 feet—16mm.

Name: J. Arnold Wright.

Address: Box 410, New Bedford, Mass.

SIMPLIFYING THE SCENARIO

(Continued from page 14)

Scene Plot	Action Plot
Ext. The rustic bench under the elm on the east side of garden.	John is angry. He demands an explanation from Mary of why she flirted so outrageously with Donald. At the height of their argument Donald appears and makes John appear ridiculous. John leaves humiliated and Donald continues his advances to Mary.

When you have the entire story worked out as above, treat each scene and action as a writer uses sentences, paragraphs and chapters to complete his story, that is, as one unit at a time, expressing yourself in camera angles and technique as a writer chooses words and punctuation.

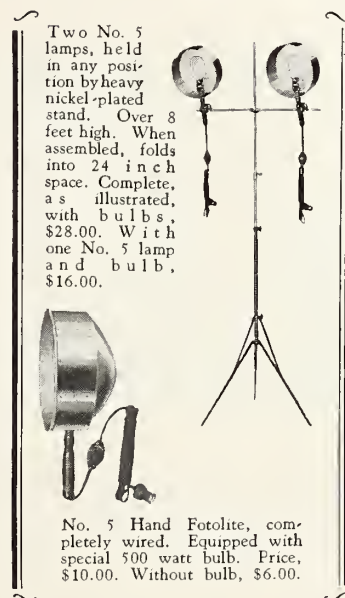
In the action given above, try and figure out just how you would shoot it. We have here to consider first the mood of our players, the tenseness of their action. Then, enter the villain. He changes the atmosphere by making a fool of John. That changes the mood of composition. From tense drama, we swing to melodrama, and at John's exit to comedy. Then back again to melodrama as Donald is wooing Mary, and into tense drama as he grows in ardor.

Try and figure out camera angles and technique to express this. In other words, think in terms of pictures and use your imagination.



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TRICKS WITH AMATEUR CAMERAS

(Continued from page 26)

reel, and place it back on the magazine side, turning the reel over in pancake fashion as you do so. Take the other special reel and use it for the take-up this time. *Now both of your special reels should be in the camera.* Close the camera and place something opaque firmly over the lens. This may be done with your hand, with the little rubber cap that fits over the sunshade on the F:3.5 lens, or with a *COMPLETELY CLOSING* iris vignetter. Now set the dial at 95 and run the film through until the dial has gone around to 95 again and up to at least 115 for safety. Now open the camera, extract the empty reel which is on the magazine side, and take the take-up reel and place it back on the magazine side, again turning it over in pancake fashion. If this is the only rewinding you will have to do, place the ordinary single square-hole reel in the take-up side—if you will have more rewinding to do, use the special reel that you took from the magazine side, again. Thread the paper leader and run it through until only the letter "S" is covered by the intermittent mechanism, and only the letters "TOP" are visible. Close the camera, and pro-

ceed to shoot your second exposure. Any parts that should have only a single exposure may be blocked out this time by holding your hand over the lens and running the film through that far.

One rehearsal of the above process will convince any amateur that this rewinding may be done out on the desert if necessary, and with a little bit of thought, it should be perfectly clear—so we will now refer to the above simply as "REWINDING."

One of the most professional effects to be produced with rewinding is to make titles fade one into the other. With a little bit of care and patience this may be produced, with as much precision and grace as the titles we see on the theater screen, which may be photographed with special cameras, equipped with automatic "fade-ins" and "fade-outs."

There is no need of describing the equipment necessary for taking titles. Every real cinematographer has built some sort of rigging for this purpose, and this trick has no bearing on the title-making device. (We use two 250-watt projector lights to insure the same exposure—rather than trusting to inconsistent "Old Sol.")

We will say we have two titles—Title No. 1 and Title No. 2. We want them to apparently dissolve into each other—that is when No. 1 starts fading

out, we want No. 2 to start fading in, and when No. 1 is all the way out, we want No. 2 to be all the way in.

In this type of fading in and fading out, we recommend using the lens shutter, rather than an iris—as the desired effect is a dissolve rather than a closing circle.

For example, we will say that you are using an F 3.5 lens and that you expose your title with the lens shutter at the widest opening or at 3.5.

Set up your title outfit in the usual way, placing title No. 1 before the camera. Close the lens shutter all the way or to 16, turn on the lights if you use any, and slowly open the lens shutter to 3.5. We suggest standardizing on 3 feet for the fade in. Leave the lens open long enough to read the title one and a half times and carefully noting the footage at this point, begin the fade-out, being careful to use exactly 3 feet for closing the lens shutter to 16. Now cover the lens and run the film through the rest of the way—rewind. Now run the film through with the lens covered to the point where the title has been exposed and the *FADE OUT* begins. Place title No. 2 before the camera, and start your fade in, using exactly 3 feet to open the lens shutter. Leave it open long enough to read the title one and a half times and fade out.

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If you have several successive titles to be made and want them all to dissolve into each other, they may all be made with *one rewinding*. Say you have five titles—Nos. 1, 2, 3, 4, and 5. With your watch time how long you should expose titles Nos. 2 and 4 for reading. Fade in on No. 1 and shoot it in the usual manner, noting carefully the footage at the beginning of the fade out. Cover the lens and run the film through long enough for No. 2—then shoot No. 3, and then cover the lens again and run the film through long enough for No. 4, then shoot No. 5. Now rewind—and cover the lens for the footage required for No. 1, shoot No. 2; cover the lens for No. 3 and shoot No. 4. Then cover the lens for No. 5.

All amateur cinematographers are familiar with the tricks obtainable through "stop motion" photography. This is very adaptable to title making—when the celluloid letters and regular title board are employed—and the tricks are unlimited. We will leave these up to the originality of the experimenters—as none of them can be cut and dried. We would suggest, however, for those who have not experimented very extensively in this field, that all of their titles will employ stop motion to show the letters apparently chasing around the screen, be taken upside down—starting the pictures with the completed title and destroying it. This produces no better effect, but is much easier—as it is easier to destroy than to create.

One effect that can be produced in titles with this "upside down" photography is to have the title, or a picture if desired, on a piece of cardboard. Place it carefully in the finder—shoot it long enough to be seen or read, and have a pair of hands slowly tear it to small bits. After the film is developed, reverse it, and the effect will be that the hands slowly put this picture or title together.

A similar effect is produced by rubbing out a simple chalk drawing or title with your finger.

For taking scenes which embody half and half double exposures—the amateur will have to experiment on his own time and money. Since we cannot have our masks placed right next to the film itself—as the professionals do—we have to have them out about three inches in front of the lens to avoid a fuzzy division. The mask holder should be made by a machinist or tool maker and the masks themselves may be made of glass—and in pairs—as the average amateur knows.

The iris may be very successfully employed as a mask in producing visions. We will say that we want a



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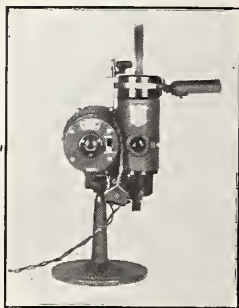
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Fifty-eight

character to see a vision of a horse in a race. Seat the character at a desk or table so that the place where the vision is to appear will be exactly in the center of the finder. Have the background behind where the vision will appear of very dark objects. A black curtain for instance. Now have the character act as if he sees the vision at the decided point—shooting the scene with no mask at all, but taking a little care not to light up the background for the vision any more than is absolutely necessary. Rewind and put on the iris vignetter. Close it almost all the way, and shoot your scene of the race horse—being sure to have him far enough away to occupy only a small part of the finder and keeping him as near the center as possible. It is better on the vision to have it dissolve in and out. Use the lens shutter for this. It will probably be necessary to have a helper fade in and fade out the shutter for you in this case.

We could talk on and on indefinitely about the tricks that can be done with the amateur camera, now that there is a practical way to rewind the film. The field is just as unlimited as it is in the professional line where expensive cameras and equipment are used. The only difference is that we amateurs will have to work just a little harder and have a little more patience than the professionals who have so much already worked out for them.

A PREP SCHOOL PHOTO-PLAY

(Continued from page 15)

off to the rendezvous of the bootleggers, but her friend escapes and bears the news of the tragedy to the Coast Guard crew. Already warned by the boy, they are spurred to action and dash off in a rescue car. After a furious chase they track down, overpower the bootleggers, and rescue the charming heroine. The old mission then provides just the right atmosphere for a touch of romance in the fadeout.

When complete the film was carefully edited and titled, into exactly one reel. Natural beauty added greatly to some of the scenes, particularly those on the dunes and at the old Mission. The details of the seizure and fight had been carefully rehearsed and were filmed twice to permit of material for selection. Filming through the open windshield of the rescue car proved a good scheme for an action closeup.

And that is the story of the first Indian River photoplay.

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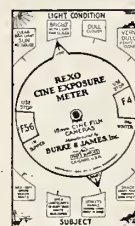
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ASKED *and* ANSWERED

Edited by Dr. Kinema

Q. I want to exchange my F:3.5 lens for the fast R:1.9, but have been told that this lens is only good for special work. Is this true?—J. H. L.

A. The fast F:1.9 lens, when stopped down to small apertures, sometimes tends to give lens flare, due to the internal reflection of light caused by the large amount of glass in the lens. As a rule it is used at the larger openings, under adverse lighting conditions, such as in interiors, in dense woods, etc. This tendency to light flare, however, does not occur often, if the lens is used with care, and I think that you can safely use an F:1.9 as an all-purpose objective.

Q. How can I take a movie portrait indoors without the aid of artificial light?—F. T. G.

A. Place your subject near a window, facing it at an angle of about 45 degrees, with the sun lighting one side of the face. Place a sheet over the back of a chair, or, better still, use a piece of white cardboard a few feet away from the dark side of the subject, and reflect the light into the shadows. With a stop of F:3.5, you should get a good picture with the camera about six feet away.

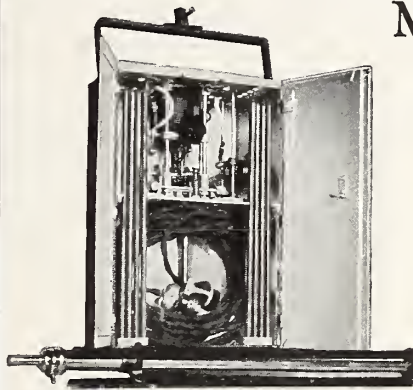
Q. Is it necessary to have film especially packed for carrying on an ocean voyage and while travelling thru the tropics?—W. W. F.

A. No, it is not absolutely necessary, but it is a very wise precaution to have films intended for use at sea and in the tropics specially packed in sealed tins. It would be wise to order your films a bit ahead of time, as those in the sealed containers are not ordinarily carried in stock by dealers. Film deteriorates quite rapidly when exposed to moist, damp air and its sensitiveness decreases considerably.

Q. When I attempt to splice film, the white flash on the screen where the splice is made is very annoying. What is the trouble?—T. D.

A. The white flash is caused by the removal of too much emulsion when you scrape your film for splicing. First, see that every bit of emulsion has been removed from the small pegs on your splicer, over which the sprocket holes of the film are placed.

BETTER LIGHTING FOR AMATEUR MOVIE MAKERS



The "Perkins Da-Lite" Lamp weighting 9½ lbs., is entirely self contained and measures when folded 13" high x 8⅜" wide x 4¾" deep. The stand, included in the outfit, is heavily nickeled. This lamp uses 10 amperes and operates from an ordinary wall socket, 110 volts. The carbons are 8 mm x 12 in.

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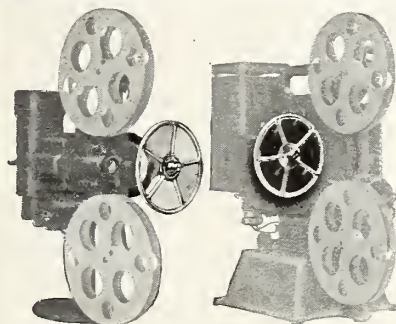
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are now ready for use with Filmo and Victor cameras.

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CITY AND STATE

After much splicing the emulsion piles up around these pegs and should be removed by wiping them after every three or four splices, with a rag moistened with alcohol. The piled up emulsion throws the film out of alignment, and even if only a hair line out of the way, it will leave a white line where you splice. Emulsion on brittle film is very hard to remove. Before doing any splicing be sure that your film is in condition. Use just enough water to moisten the edge to be scraped, as too much will creep in under the pressure plate, and too little will force you to scrape hard, and weaken the cellulose base.

Q. I get a 4x6 foot picture with my projector thirty feet away. How much illumination do I lose if I move my projector sixty feet away from the screen, the picture remaining the same size?—C. B. L.

A. Provided your room is free from smoke and dust, there is practically no loss of illumination when your projector is placed sixty feet away. Screen brilliancy depends mainly on size of picture projected, not on the distance of projector from screen. A good thing to remember is that as the size of the picture is increased, the amount of light necessary to maintain its brilliancy per unit of area increases rapidly. Increasing the area of the picture twice decreases its brilliancy approximately fifty per cent.

REELING A RESORT

(Continued from page 18)

yearns for the sympathy of one of her own sex. Algy, seeing that he has at last met someone who understands him, reveals his true character, and the essential clinches follow in rapid succession. Of course, the villain, who brought it all about, but wasn't such a vicious villain after all, wins his bet, for Gloria is one of the formerly scorned debutantes.

So it ends, with everyone happy, especially the director and the cameraman, for reeling a resort is the most strenuous, if the most delightful, of all summer sports.

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Fight Movies, complete in 10 rounds, exactly as now shown in New York theatres. Round 7 in SLOW MOTION, 1000 feet \$75, deposit \$10. Condensed version including slow motion, 100 feet \$8.75, deposit \$2.

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The Better Kind
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HAND LETTERED ART TITLES

The critics have selected them as a criterion. See page 21, October AMATEUR MOVIE MAKERS.

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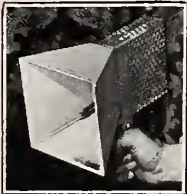
Send \$2.00 and copy for 3 titles and let me make these up as samples of my work. **BEAUTIFUL VACATION NATURE CUT-OUT BORDERS** used upon request.

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an 8-amp. 110 volt A C—D C arc lamp, size folded 7 x 5 x 2½ inches, weight only 50 ounces complete with cord.

YOU'LL like him; he's a bright boy; makes movies 16 per second of subjects in light costumes at 6 feet distance, dark costumes against dark backgrounds 8 per second same distance at f 3.5, at f 1.9 same exposures at 10 to 15 feet from subjects.

We recommend using his friend Reflector to lighten up the shadows. Reflector is 36 x 58 inches and packs into a roll 2 x 18 inches, with 6 foot stand, weight 45 ounces.

Little Sunny complete with 15 feet of cord and 6 double carbons is yours for \$15.00; 6 foot stand \$2.50 extra. His friend Reflector with 6 foot stand \$5.00 postpaid.

While you can get by with one, we recommend using two lamps, one from front to flat light and one from the side to high light.

Send your remittance now; if you don't like Little Sunny or Reflector you can return them within ten days and we'll cheerfully refund your money.

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Price Complete \$16.00

This portable device is very convenient in editing your 16 mm. films.

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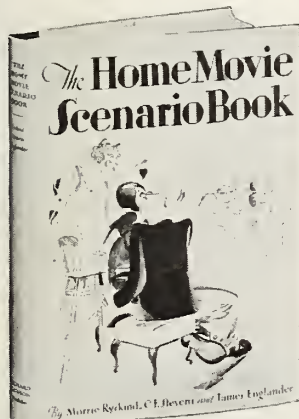
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Second Printing—\$2.50
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RICHARD MANSON, Publisher
535 Fifth Avenue, New York City

THE PERILS OF PROJECTION

(Continued from page 19)

efforts. And remember, he really is a good cinematographer!

Nothing to do now but to substitute a lens that will give a smaller and more brilliant picture. This done, we settle back in our seats once again, being able to at least see a recognizable picture before us. But what is all the jiggling about? The picture is jumping up and down on the screen like a piston rod. Ah, yes, the telephone table! The legs, because they are flimsy and uneven, are beating a tattoo on the hardwood floor. How annoying! We do need our specs very much by now.

A larger, sturdier table is now substituted for the tangoing taborette and once more we embark on the sea of poor projection. Things are a little better now. They go along fairly well for about nine minutes when those of us who are still awake see a peculiar black, egg-shaped silhouette sticking into the picture in the lower left-hand corner, of the screen, bobbing slowly right and left. As I said before, our host is a *good* cameraman and certainly never took anything like that when he made his picture. The black mass suddenly disappears from the screen and we hear a snort and a cough from the third row, center. Darned if it wasn't the fellow from next-door, bald-headed and fat, falling asleep and adding silhouettes to the screen, as if the picture was not bad enough already. Why hadn't our host thought to place his projector and screen on a level above the heads of his audience, out of way of all sleeping patrons and other obstacles? Just carelessness, that's all.

Well, we are nearing the end of the showing. There is a library film on, a thrilling Western, and the hero and the villain are wrestling on the edge of a high cliff. Just as both of them begin to roll towards oblivion, the screen goes black! What has happened? Are they falling into a dark chasm? No, nothing of the sort, at all. The projector bulb merely burned out. And there is not another in the house! Just think, maybe the villain threw the hero over the cliff, and we will never know!...

As we say our good-nights midst yawns, apologies and alibis, we take solemn oath that we have looked at our last amateur movie. Think what wasted effort was expended in one evening! And it is *so easy* to make



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COME with me this winter. Bring your camera along and I'll take you to places tourists never visit, where you can film scenes no amateur has ever shot.

This will be my sixth trip to Mediterranean countries. I know where to go and where not to go; what to buy and what not to buy; where to eat and where not to eat. We'll be a small party, and that means we'll move fast and travel far.

We'll omit none of the better known sights, but we'll get the local color everywhere. And we'll bring back a travelogue that is a real picture.

Come with me and film Madeira, Gibraltar, Granada, Algiers, Blidah, Tunis, Carthage, Malta, Athens, Constantinople, Beirut, Baalbek, Damascus, Nazareth, Jerusalem, Bethlehem, Cairo, Luxor, King Tut's Tomb, Syracuse, Naples, Amalfi, Sorrento, Capri, Monte Carlo, Nice.

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well-taken pictures project well. To prove it, let's visit our other friend's house for an evening's showing. This fellow is just an average photographer, not an expert like the other. But he gets good average pictures and never forgets that he is making them to show on a screen for his own and other's enjoyment.

As we go into the large living-room we hear music playing softly, not knowing that it is coming from among a bank of palms and green plants which are massed at the base of a transparent gauze or silk curtain that is covering what we surmise to be a projection screen. Chairs are arranged in an orderly manner directly in front of the curtain, the front rows being not too near. We take our seats and our host, at the front of the room, tells us that he hopes that we will enjoy the pictures that are to follow, and that he hopes his efforts at improved projection will not prove too amateurish.

We have been wondering all this time where the projector was located for it is nowhere in sight. Our friend did not say that he had observed the way pictures are projected in the cathedrals of the motion picture, where we hear no discordant sound of mechanism to distract our attention from the screen. He has been cognizant of the fact that since we have been going to the movies these many years, we have become accustomed to "silent" drama and that if his pictures were presented with the clattering of mechanism the effect would be to increase the feeling of an amateur show.

We look towards the back of the room and about six or seven feet from the floor, through a slit in folding doors which shut off the next room, we see two lenses peeping through. What a splendid idea! Everything set, no fuss, no bother, no noise.

The lights, instead of being snapped off abruptly, are dimmed gradually, and before they are entirely out, a picture appears on the gauze curtain at the front of the room. What a relief from our last showing! The curtains draw apart and a beautiful art title, a smaller picture than our other friend showed, to be sure, but so much better, tells us of a scenic we are to view. It is all about brooks and rippling waters and the music, now coming in greater volume from among the palms and ferns at the base of the screen fills us with delight. This is real projection! We almost feel that we are in one of those movie cathedrals!

But how has our friend by this time shown us some six reels without

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Releases of
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- No. 16—Seeing Paris—Part 2.
- No. 17—Seeing Paris—Part 3.
- No. 18—Seeing Paris—Part 4.
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an intermission? We were hardly aware that the time had passed so quickly. After the showing he takes us into the room in back and shows us two projectors, one above the other, mounted on sturdy tables, thus obviating the necessity of an intermission between reels. On a table, in a case, are his humidior cans of film, all labeled neatly. Alongside of these are two extra bulbs, ready for an emergency.

Now, our friend, as I have said, is just an average cinematographer, neither good nor bad. But by giving thought to, and creating an atmosphere for, his pictures he increased a hundredfold the pleasure of looking at them, getting everything that they held to the screen.

I think that you will agree with me that it pays to think about projection. We cannot all have palms and music and two projectors and dimming lights for our showings, but we can think of ways to get on the screen all the time, effort, thought and money that we put into our film.

THE CLINIC

(Continued from page 25)

Easy Editing

THE accompanying illustration shows how Mr. E. S. Burtis, of Stamford, New York, makes editing a pleasure and a very simple task.

Each scene or scene and title is placed separately with a marked



strip of paper pinned tightly around it, identifying each scene. The first scenes begin on the left and the others follow in order. They are then spliced on the right hand reel, re-wound when completed, and the reel is ready for projection.

Titles with the Eyemo

SET the camera from two to two and a half feet away from the title board, depending on whether or not it is desired to include the frame of the board in the picture. After lining up the board by means of the camera finder, move the board one and five-eighths inches to the right. This is the distance between the center of the lens and the center of the finder.

Title copy set up in this manner can be photographed in ordinary

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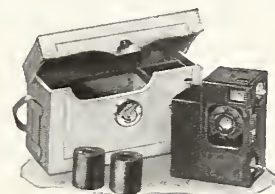
1927 W. 78th St., Los Angeles, Cal.

Motion Pictures Snap Shots—Time Exposures

SEPT

35mm.

\$40.00



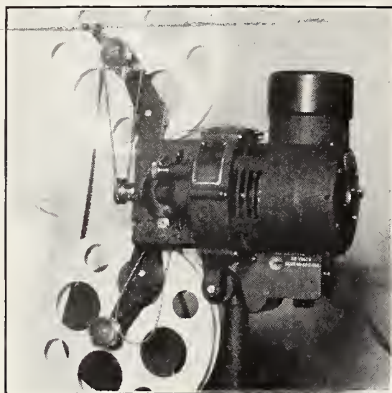
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"Cine Nizo 9" for the small film 9 1/2 mm.

Write to-day for illustrated
Prospectus N°3

Nieroldi & Krämer

MÜNCHEN 23 GERMANY

daylight, preferably in a diffused light to avoid reflection. Using super-speed film, the exposure can be calculated one point less than for a normal subject, with arc light, use a lens opening of approximately F:5.5 at normal speed.

EXPOSURE DATA

(Continued from page 23)

Bright Sun.

Set pointer between F:8 and F:5.6.

Cloudy.

F:4.

Dull Cloudy.

F:3.5.

CLASS 6.

1. Details of architecture.
2. Closeups of class 5.
3. Near subjects with dark foliage background.
4. Flower studies.
5. Flower beds.
6. Any subject, all or part in shade.
7. Boating scenes out of direct sunlight.

EXPOSURE.

Bright Sun.

F:5.6.

Cloudy.

Set pointer between F:4 and F:3.5.

Dull Cloudy.

F:2.5.

CLASS 7.

1. Heavily shaded streets.
2. Closeups of class 6.
3. Subjects in dark doorways.
4. Plants and flower beds in the shade.
5. Buildings surrounded by trees.
6. Subjects among scattered trees.
7. Scenes on shaded porches.
8. All closeups in the shade.

EXPOSURE.

Bright Sun.

F:3.5.

Cloudy.

F:2.5.

Dull Cloudy.

F:1.9.

CLASS 8.

1. Plants and flowers in deep woods.
2. Closeups of class 7.
3. Scenes in deep woods.

EXPOSURE.

Bright Sun.

F:2.5.

Cloudy.

F:1.9.

Dull Cloudy.

F:1.5.

HOMEMADE TRAVELOGUES

(Continued from page 29)

such a position that there is plenty of sky on the same side of them as there was on the trail, and so that the donkey's behind is much higher than its before. There'll be plenty of mountain side still around for the purpose. Then you climb up on something yourself, and focus on what we call a semi-closeup, just about including Uncle Bert's and the donkey's heads in the frame, with the empty sky as background, and you tell Uncle Bert to hang on like grim death and look simply terrified. The donkey will be heaving anyway, as it won't like the pose, so you won't need to give it any directions. Grind off about ten feet in a hurry. If the donkey walks

out of the scene, so much the better, for it will seem to have continued down the trail. Just so Uncle Bert doesn't simply ruin the scene by laughing his head off! Whatever you do, don't try to follow them with the camera, for that will spoil the whole effect. And when that single little bit of action is cut into the long shot of the riders at just the right place, with a title added, elaborating on Uncle Bert and his feelings, the effect on any and all spectators, now and forever, will be inevitable and instantaneous.

That's the psychology of the personal travelogue in a nutshell. Usually the process is even simpler. There is no particular charm, and certainly no trace or originality, in a shot of an Indian woman selling rugs or pottery at a railroad station. Most amateur shots won't even show her selling.

But the clever amateur camera cranker gets in a personal touch that is unique simply by surreptitiously shooting while Mother and the squaw are busy haggling over the goods. Mother is handling different pieces, and the squaw points out their beauties. Never mind if the faces don't show. We want action! Then for good measure, and to make a little sequence that can stand alone, our picture taker gets a good long shot of the whole location, with no doubt many buyers and sellers, perhaps even the name of the station in the scene. Then some close shots are taken of Mother turning about and showing off the pieces she actually has bought. So we have a real place, real people, real happenings, not simply something as dull as a picture post card to be labeled, "Indian squaw selling pottery," that might have been shot by anyone, any time, anywhere.

Of course you want scenes of beauty for their own sakes. But tie them up with the people who saw them. You must use judgment, naturally, for it would be awful to have the travelers constantly dragged into every other shot regardless. If you get a wonderful chance to shoot a geyser, a really lovely view, keep people out of the frame if you can, for they are in themselves no decoration! But get another shot or two, of the people themselves admiring the geyser. Not until you begin editing your film, weeks and weeks, perhaps months afterwards, will you know whether you want to use them or not. But have them anyway, and then you'll also have something to do your editing with.

You get the idea? Fine. Now put it into practice on that winter tour!

A "Movie-Music" Contest?

This Idea for a Creative Competition is Submitted

By Marcella Geon

MANY amateurs are experimenting independently on the synchronization of music and films. Concerted action among those interested, all working within well defined limits mutually agreed upon, offers possibilities for a fascinating experiment. The first step, if such a plan is to be worked out, will be to write the Editor of AMATEUR MOVIE MAKERS and express your interest, and desire to participate. If a number of amateurs would like to join in the plan, the next step will be to select the musical composition which is to serve as the basis of the experiment. Further details can be determined by correspondence. Successful development of such a plan would mean an important contribution to amateur cinematography.

WHAT an interesting experiment it would be to have a number of picture enthusiasts acquaint themselves with a selected composition—each to work up and film his own story to the music—at a given time all the films to be sent to judges from motion-picture authorities and musicians. To see the variety of responses to the same sounds would be intensely interesting and stimulating. While it might be impossible to select one "best," some prize might be offered to the one whose scenario was most interesting—or most unique—or whose pictures were most artistic; or better still, to the picture which the committee selected as best fitting the music. Then the various interpretations could be exchanged.

While the written music is the expression of an emotion, and not a concrete substance which could be pictured, still in many cases, this emotion was aroused by "pictures." A direct example is a group of piano pieces by the Russian, Moussorgsky, "Pictures at an Exposition." Each piece has the exact title of the picture which inspired it. They are so realistic that one actually sees the picture while listening to the music.

Our own MacDowell watched a bird fly through the air and soon was produced that short but wonderful composition, *The Eagle*. And there is a selection by Schumann, Auf-

schuring (*Soaring*). When one hears it, one feels the spirit of Schumann, rising and falling through the atmosphere—unfettered—gloriously free. There could have been no such connection in Schumann's mind, and yet, since Lindbergh's flight, to those same strains, one can see the *Spirit of St. Louis* soaring on—gloriously free!

The Bohemian Dvorak, composer of *Humoresque*, visited this country and we hear his impressions in the *New World Symphony*. To the beautiful slow movement, William Arms Fisher has written words "Goin' Home, Goin' Home—I'm Agoin' Home." Although Dvorak was homesick here, those words to that particular tune probably never entered his mind; yet they fit perfectly and I imagine anyone who has ever heard them would find it impossible to disassociate those words and the melody.

There are numberless compositions which seem to have plenty of action, lovely scenic spots, close-ups, and certain phrases suggest the characters in conversation. And it is easy for the photographer as so many numbers are available on the player-piano and the victrola. Phonograph records of some of the symphonies are complete. There are the Beethoven *Sonatas*—what a story one could make to the dear old Pathétique with its tragedy—or the *Moonlight* or the *Appassionata*—to say nothing of a number of them not so well known to the layman. There are a couple of Chopin *Sonatas* which seem to suggest stores—also the Chopin *Scherzas*—the *A Flat Polonaise*—most of Tchaikowsky's compositions are vivid and suggest plots.

As a beginning why not take a shorter composition such as the popular C# Minor Prelude—which has had innumerable stories connected with it—or some piece which a friend plays; jot down the pictures suggested by the high spots and use those as a framework for your story. Then fill in the details connecting those points.

Moving pictures at home are a delightful entertainment and what a real pleasure it would be to start your film and turn on your piano or phonograph at the same time. Then, settle back in your chair to enjoy the "features" of the evening!

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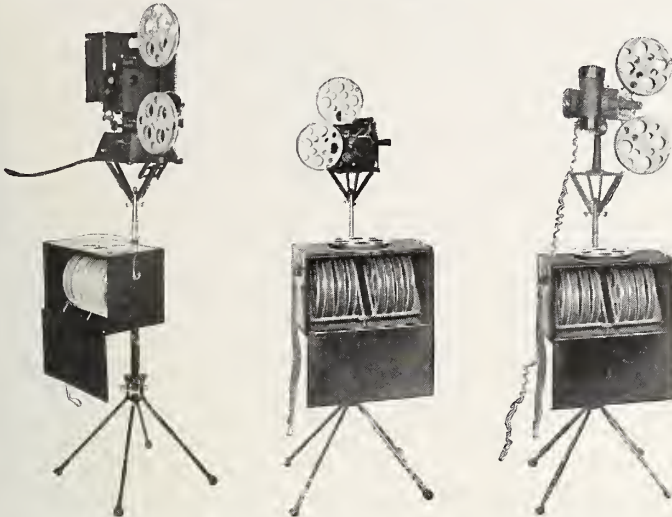
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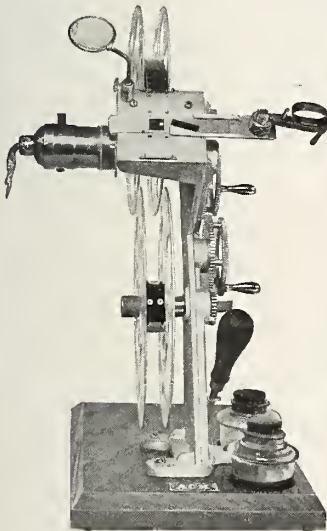
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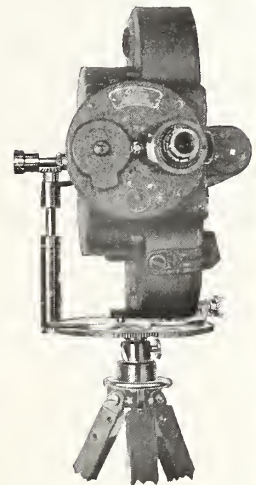
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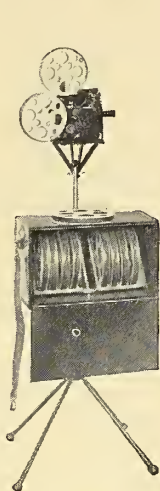


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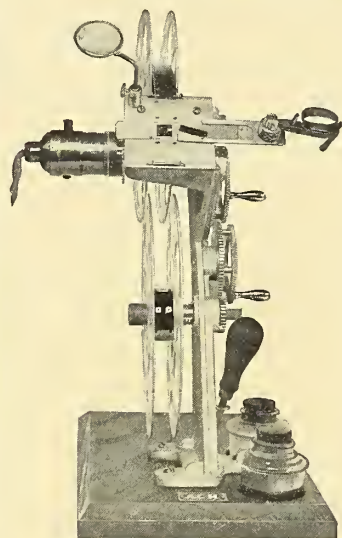
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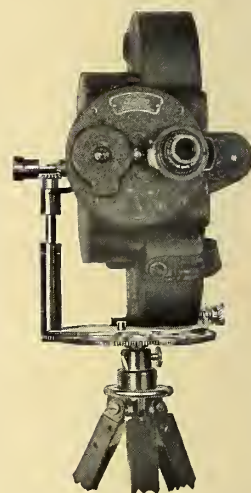
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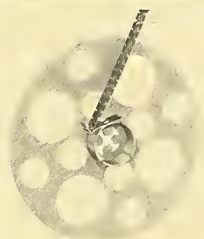


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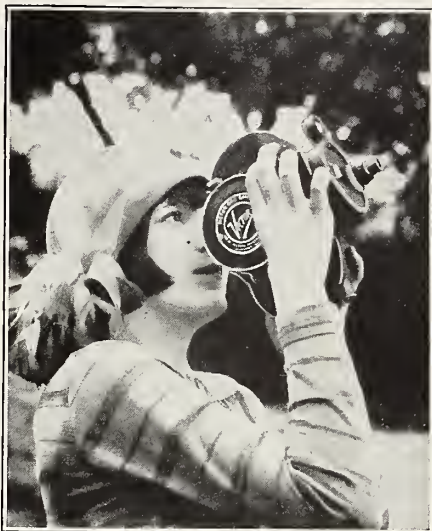
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Number 12

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The VIEWFINDER

A Department for Our Guidance by Our Readers

A **MATEUR MOVIE MAKERS** is your magazine. We want it to intimately reflect your wishes, and to fulfill your thought of what the magazine of the world's cine amateurs should be. This department has been instituted to provide a clearing house for ideas, to guide us in fulfilling the needs of our readers, and to provide a stage for discussion between amateurs. It is our sincere hope that many constructive criticisms will be directed to this department. Address **THE VIEWFINDER, AMATEUR MOVIE MAKERS, 105 W. 40th St., New York, N. Y.**

Article Suggestions

I GET a great deal of help out of **AMATEUR MOVIE MAKERS** and enjoy reading it. I'd like to see a good article on the activities of the typical news camera man; where he goes, what he does, what equipment he uses under various conditions and why. The use of color filters is another subject that is intriguing and quite obscure." Mr. Stanley P. McMinn, editor of *Automotive Merchandising*, contributes these guides.

You will find the latter suggestion carried out in this issue, and the other article will appear in a later number.

Movie Contest

I BELIEVE that progressive amateurs would welcome an annual movie contest with no footage limit; news reel, travel, drama, etc.," writes Charles L. Luthe, Jr., of the Roosevelt High School Amateur Movie Club of Des Moines, Iowa.

This plan in general is now being given a trial by Photoplay Magazine.

Wants A. C. L. Emblem

IT has occurred to me that members of the A. C. L. would be interested in having others know that they were members of this splendid organization, and, while we can tell others, it seems to me that if there was some emblem that we could all use on our films, telling those in our audience that we are members, it would help in growth of interest in the League, as people will naturally ask about the things they see on the screen." This is the thought of Miss A. E. Kaszer of Beaver, Pa. Miss Kaszer feels it would be a good plan to have a standard leader prepared with a League emblem which could be attached to the beginning of each reel, such leaders to be prepared by

headquarters and sold at cost to members, or that a standard form be adopted so members could make their own League leaders.

We would like to know the feeling of other League members about this suggestion.

Re-Dignifying Amateur

YOUR use of the word, amateur, in the title of **AMATEUR MOVIE MAKERS** is going to bring back its correct meaning," writes E. G. Lutz, distinguished cinematographic author of Dumont, N. J. "It carries the sense of an admirer of a thing or field of activity. It even means a skilled practitioner of an art, pursued without hope of cash profit. You are re-dignifying the word. And let us have it pronounced correctly, too, not "Amatchur," but "Amater."

Titles Again

IN passing let me say that whoever thought of the brilliant idea of printing frontispieces for art titles contributed something of real value to **AMATEUR MOVIE MAKERS.**" Thus writes Herbert F. Lang, Director of the Little Screen Players of Boston, Mass.

Credit is due to W. T. McCarthy and Heber Cushing Peters, both active League members and contributors to these columns.

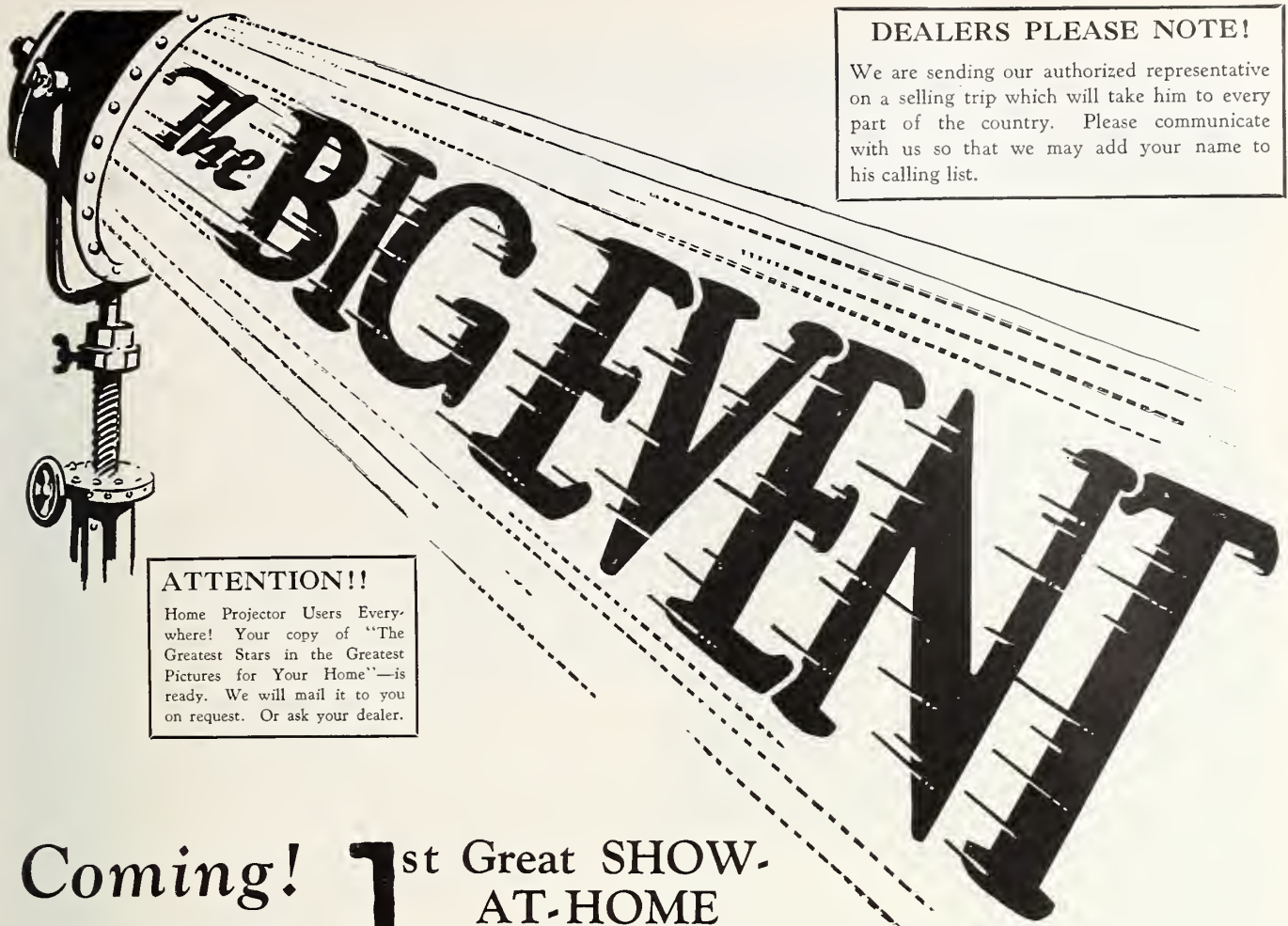
Special Articles Wanted

WHY not ask foreign members and readers to write of their experiences? Can't you get some good professional cameraman to write us practical pointers as to what he does and what he sees us doing that is hopelessly wrong. A thing we would love to have is some comment from the staff which processes film. They must have a weird opinion of us. We must seem to them to be a flock of nit wits with all the mistakes and sloppy stuff we take and the bum exposures we ask them to turn into beautiful pictures. It would be mighty interesting and very helpful to have an expression of their ideas about us." Hiram Percy Maxim, president of the Amateur Cinema League, Hartford, Conn.

Good suggestions all. We've started the ball rolling to carry them out.

From a New Subscriber

I AM subscribing on the strength of the October issue which you sent me as a sample, so please don't oversell your stuff by sending me another October issue. I could pass a



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*based on the poem
 that every child knows*

LENGTH 400 FEET

On Reel with Humidor

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PRICE \$30.00

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A little gem for the children

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*How a tiny boy under the spell of a witch
 conquers a Kingdom.*

With BESSIE LOVE and ARTHUR TRIMBLE

The child screen star.

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99½% examination on its contents now, both advertising and editorial and by the time you could get another copy here I would have nailed the remaining ½% so that a second copy would be a total loss." This is the dictum of J. M. Ramsey, Editor of *The Expositor*, Cleveland, Ohio.

To Feature Clubs

"WHY not publish a "Movie Club" number of AMATEUR MOVIE MAKERS?" This is the query of W. H. Pamplin, Managing Director of the Petite Movie Makers Club of Toledo, Ohio.

We will.

Dealer Praise

"I WOULD like to state at this time that I do not know of any magazine published on any specific subject that is more intensely interesting and more generally useful both to the amateur movie makers as well as to the dealers, and I want to personally congratulate you and your colleagues on the live wire issues." Our kindly critic is Mr. F. R. Mortimer of Mortimer's, Plainfield, N. J.

Where We Fall Down

"I BELIEVE, however, that you are falling down on one detail and that is lack of appeal to those who do not already own a movie camera," writes Mr. J. Vance, Managing Editor of the New Britain, Connecticut, *Daily Herald*. "You are presumably trying to create an interest in a field which has not become familiar with the subject, therefore, it seems to me it would be a good plan to carry one department at least, which would be of an appeal to those who do not yet own cameras."

This is a suggestion which merits thought, and the need will be supplied to the best of our ability.

Reviews Approved

"THE Critical Focusing department, which is of great import to the professional cinematographer, I find to be the most intelligent and constructive review ever given to the public at large," writes Daniel B. Clarke, of Hollywood, President of the American Society of Cinematographers.

Those Covers

"WHERE do you get all the ideas for such striking covers. They are about as clever as any on the news stands." This is the opinion of Dwight R. Furness, Director of Publicity of the Board of Education of the Methodist Episcopal Church, Chicago.



f-1.9

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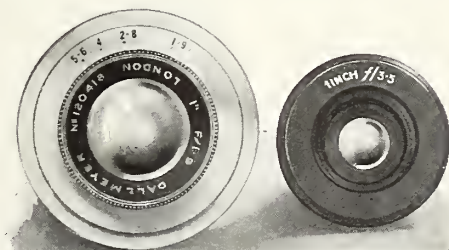
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for members of The Reel-Of-The-Month Club. A Membership eliminates viewing reel after reel hoping to find a genuine contribution to your library. And remember—many gifts of home-projectors will be given this Christmas. What more pleasing present could you give to the new owner of a home-projector than a year's membership in The Reel-Of-The-Month Club.

THE REEL-OF-THE-MONTH CLUB IS NOT A RENTAL SERVICE. Each reel that is sent to the home of a member is his own—a contribution to a permanent home library of choice films.

ALL OF THE EXCELLENT REELS PRODUCED AS "HIGHLIGHTS OF THE NEWS" COME TO MEMBERS OF THIS UNIQUE CLUB! The Highlights of The News Reels have long been recognized as the outstanding news reels for owners of home-projectors. These reels are still produced and combined in The Reel-Of-The-Month Club offerings—and of course this means bigger and better features than ever before.

Give a gift membership in The Reel-Of-The-Month Club—bring twelve months of Christmas cheer—a wealth of fast-moving events, on the silversheet—to your family, your boy, or a friend! Fill out the application below! Attach your check and send to the Club address, or ask your dealer to forward your membership application!

December Release

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OF THE NEWS
NUMBER 7

HIGHLIGHTS
of the
ARMY-NAVY
and
YALE-HARVARD
1927 GAMES

*A complete list of previous
releases sent on request.*

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Make checks payable to Reel-of-the-Month Club

Enclose your card or greeting with membership application, and the Reel-Of-The-Month Club will forward it with an additional greeting.

OUR FIRST BIRTHDAY

A Message and a Greeting

From Hiram Percy Maxim

President, Amateur Cinema League

IT is indeed difficult to realize that, a year ago, organized Amateur Cinematography was only an idea. Today it is an established institution with very definite prospects.

Had I predicted a year ago that, by the time twelve months rolled around, we should have members and magazine readers in every civilized country on earth, I should have been laughed at. And yet, I should have been right. Had I predicted that, in a year, the number of agencies supplying films for amateur projection would have increased from one to twenty-four, I should have been considered crazy by every reader who knew anything at all about the cinema industry. Had I predicted that amateur films would come into being, in twelve months time, that would take their places beside professional films, I should have aroused suspicions. Had I forecasted the existence of more than forty clubs of amateur cinematographers, scattered over the world, I should have been called a dreamer. And yet all of these things, and many more, have come to pass.

A year ago, several of us had notions of what might be done in amateur cinematography. We felt that there were great possibilities, but along just what line the movement would develop was an entirely unknown quantity. Our feeling was that we should organize it, at least, and make the knowledge of the whole available to each. We believed that, by providing a means by which we might all make contact with each other, we should be doing a great benefit for all concerned. Our magazine, AMATEUR MOVIE MAKERS, was created in

order to supply this means. And, for one year now, those interested in amateur cinematography have foregathered once a month in its pages. Our technical and club consulting services were set in operation to bring the experience and help of one amateur in the League to another. Our information service was started that amateurs might find out the hun-

is, but it clearly shows that a new cinematography is in the making.

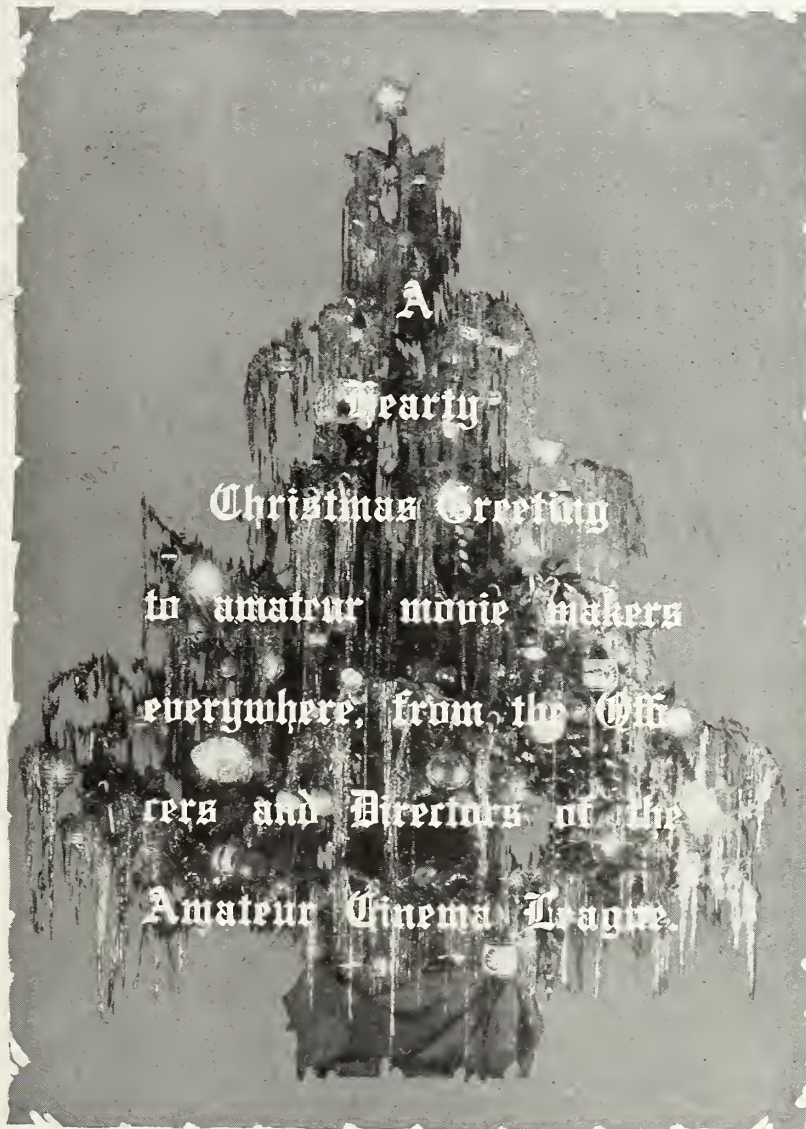
The professional screen is not the standard bearer for the amateur it was first expected to be. The amateur does not indicate his tendency to follow, and more or less copy, the professional. Instead, he appears to be working out something entirely new. The best examples of his efforts make intensely interesting and fairly dramatic films. He seems to have found a way to achieve compelling continu-

ity and dramatic interest without having to have a man-and-woman plot. He frequently makes use of travel to accomplish his purpose, and he not only brings to the screen the beauties of nature in a way the professional screen has never approached, but he has found a way to make it dramatic.

The reason the amateur has so quickly found something new is because of the basic fact that he is not dependent upon the box office. He has no one to please but himself. He has full swing, and the only limit upon him is his own artistic, technical and dramatic ability. He has already produced some beautiful creations and they are but beginnings.

And now, who shall say what is going to be the state of affairs when next December rolls around! It would be a brave man who would venture a prediction. But, if

our Amateur Cinema League and our magazine go on another year as wonderfully as they have the first year, we members are going to be extremely proud of our membership and the founders are going to realize that they were the means of launching a significant enterprise.



dreds of things they wanted to know. The results have surpassed the wildest expectations.

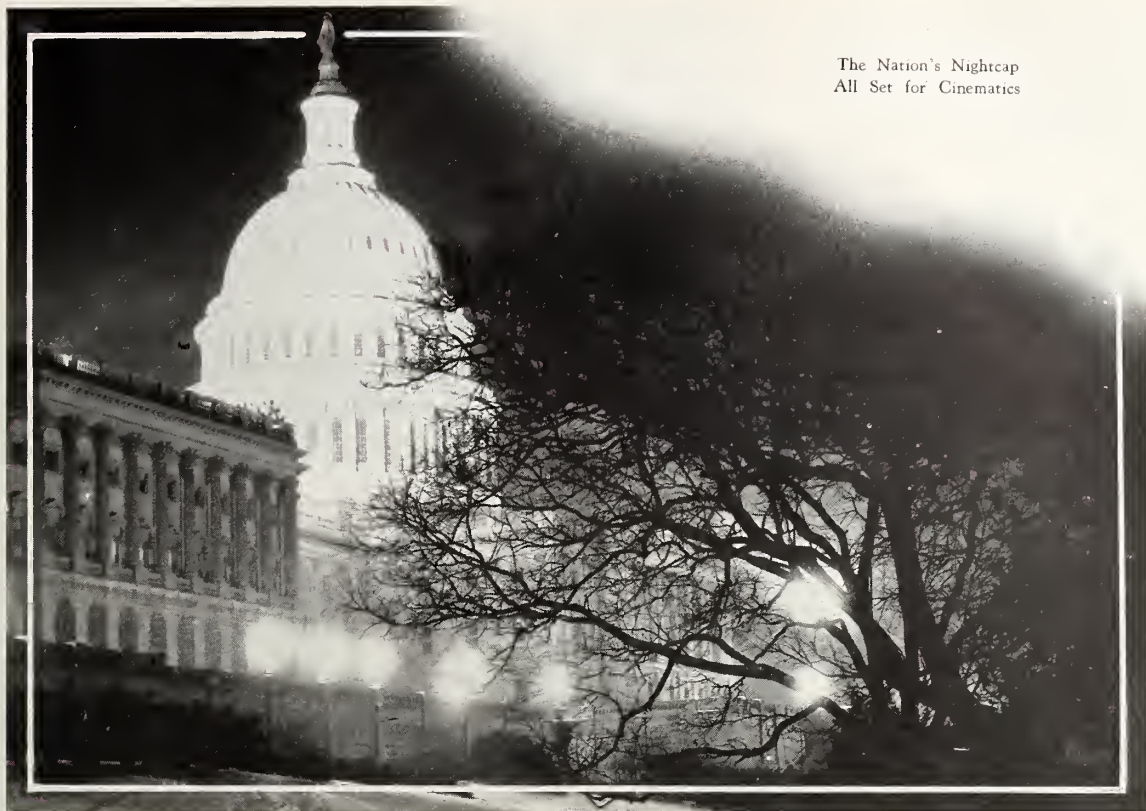
Among other interesting things, a year of organized contact with each other has indicated that the amateur has a distinct tendency. It is difficult to state, exactly, what this tendency



Photograph by H. Armstrong Roberts

Filmed Firelight

A CINE SUGGESTION FOR CHRISTMAS EVE



Photograph by Walter D. Kerst

MIDNIGHT MOVIES

Darkness No Longer Daunts the Amateur with a Rapid Lens

By Howard E. Richardson

THOSE tasty bits of bacon, sizzling in a frying pan, along with tempting morsels of egg and perhaps a pot of coffee perfuming the air around the cheerful little campfire with its fragrant aroma, are nearly as attractive movie subjects as they are in real life.

How often have you gone out to spend an afternoon with your camera, followed by a warm picnic lunch or perhaps a few hot dogs, roasted over glowing embers, long after the setting sun has deprived you of necessary light to further your camera conquests? And when everything was ready, did you put away your camera in its neat little case and sit down to eat a hearty lunch, forgetting to keep a celluloid record of that "feed"? If you did, you missed the opportunity of later making your friends' mouths water when you showed them the movie results.

To photograph fires, the largest diaphragm opening which the camera affords must be used. No slower lens than $f.3.5$ will be fast enough to record the weak light of the flame. An $f.1.9$ or faster is ideal. A campfire built especially for movie work should be as large and as bright as possible. The wood should be small



Photograph by Howard E. Richardson
AN "APPARENT" NIGHT SCENE
Archbold Stadium At Syracuse University
Photographed Against the Sun

and loosely laid together in order to give maximum light.

Composition is also an important factor. Unlike any other source of illumination, fires should be directly in front of the camera and within range of the lens. The subject to be photographed may be placed beside the fire and as close as possible where it receives the maximum light. If the scene still seems too dark, place the subject between the camera and the fire. This makes a silhouette of the action against the firelight. The background will appear only as a highlight, blending into nothingness at the edges of the scene.

It is always advisable to make a "still" photo for use later as a title background. Perhaps the still can be made as a snapshot, using the same principles which were followed in making the movies, or it may be advisable to employ a flash or very short time exposure. The latter, however, is not recommended as the fire moves constantly and even in a second of time will blur a photo too much for the purpose intended.

Fires are by no means the only kind of night scenes which give pleasing results. There are, in fact, unlimited opportunities for the amateur with a fast lens cine camera to make an interesting reel containing nothing but night scenes.

As an example of the possibilities, let us consider the brilliantly illuminated business center of any city. The constant flashing of the electric lights, the spasmodic appearance and disappearance of the electrified advertisements and the pulsations of cars with their powerful headlights in the heavy streams of traffic, all help to form a gorgeous spectacle. They provide subject matter for film which would be a valuable addition to any amateur celluloid library. The most suitable point of vantage for

making such a scene is on top of some convenient and accessible building, or perhaps from a window looking out over the busy thoroughfare. Even from the street itself, the results are well worth any effort and time spent.

Right in your own home town or in any town or city where you may chance to be, there is an illuminated street which you would enjoy seeing on the silver screen. Such film records of familiar streets which you have known since childhood will be priceless to you in years to come when, perhaps, you can no longer go back to the location itself.

The photographing of street illumination is no different or no more difficult than daylight movie making. The essential difference lies in the fact that comparatively little light is available. Thus the picture is better when made with the largest stop on the camera.

At night, amusement centers are a maze of lights. The mammoth decorations bedecked with dazzling bulbs present innumerable scenes which provide good material for the enterprising amateur, anxious to beautify his film library.

Strange to say, fireworks, one of the most common forms of nocturnal display, are seldom filmed. Yet the reproductive eye of the cine camera is quite capable of turning these vivid outbursts of artificial beauty into an equally beautiful display which can be seen on the screen at will whenever friends drop in for the evening. Such a display will work wonders in livening up the party. Fireworks never grow old, no matter how styles may change. Even after seeing them several times, it is still very amusing to watch for some new little spark of light which was not noticed when projected before.

If a traveler takes a few feet of movies of the cities he approaches by night all the outstanding lights of the city will be seen in his cine record, and how delightful an evening



Photograph by Howard E. Richardson

ILLUMINATED SPANS Memorial Bridge At Springfield, Mass., By Night

he can spend in picking out the spots he recognizes and comparing them with those familiar to his friends. There, comfortably at home, they will hold a fascination which can only be understood on the actual experience of seeing them. Memories recalled by such a film are worth many times the small effort required to get out the camera at night.

An even more attractive film can be made by taking the same scenes both in daylight and in darkness. When a scene, as it appears in daylight, is followed by a shot of its appearance at night, any doubt as to what building bears a certain light and what street just flitted past is in-

stantly dispelled.

By going still further, the interest will be increased appreciably. By filming the scene in both summer and winter, a comparison of the difference in appearance of the same place, seen in opposite seasons, proves surprisingly fascinating.

In order to do justice to all the lights, a distant city photographed at night should be made with the stop open to *f*.1.9. or larger, though with a trace of moonlight or in winter with some snow on the ground, *f*.3.5 will answer the purpose.

When the field of "actual" night cinematography is partially exhausted or when the amateur has attained a degree of skill, there opens up before him the still larger field of "apparent" night scenes, which, in reality, are actually made by daylight,

(Continued on page 63)



FIREWORKS AND FANFARE

An Aerial Anemone and the Electrical Bally-hoo of Coney Island

Photographs by Howard E. Richardson

Anybody's CHRISTMAS

A Scenario with which to Initiate Christmas Cameras

By Leonard Hacker

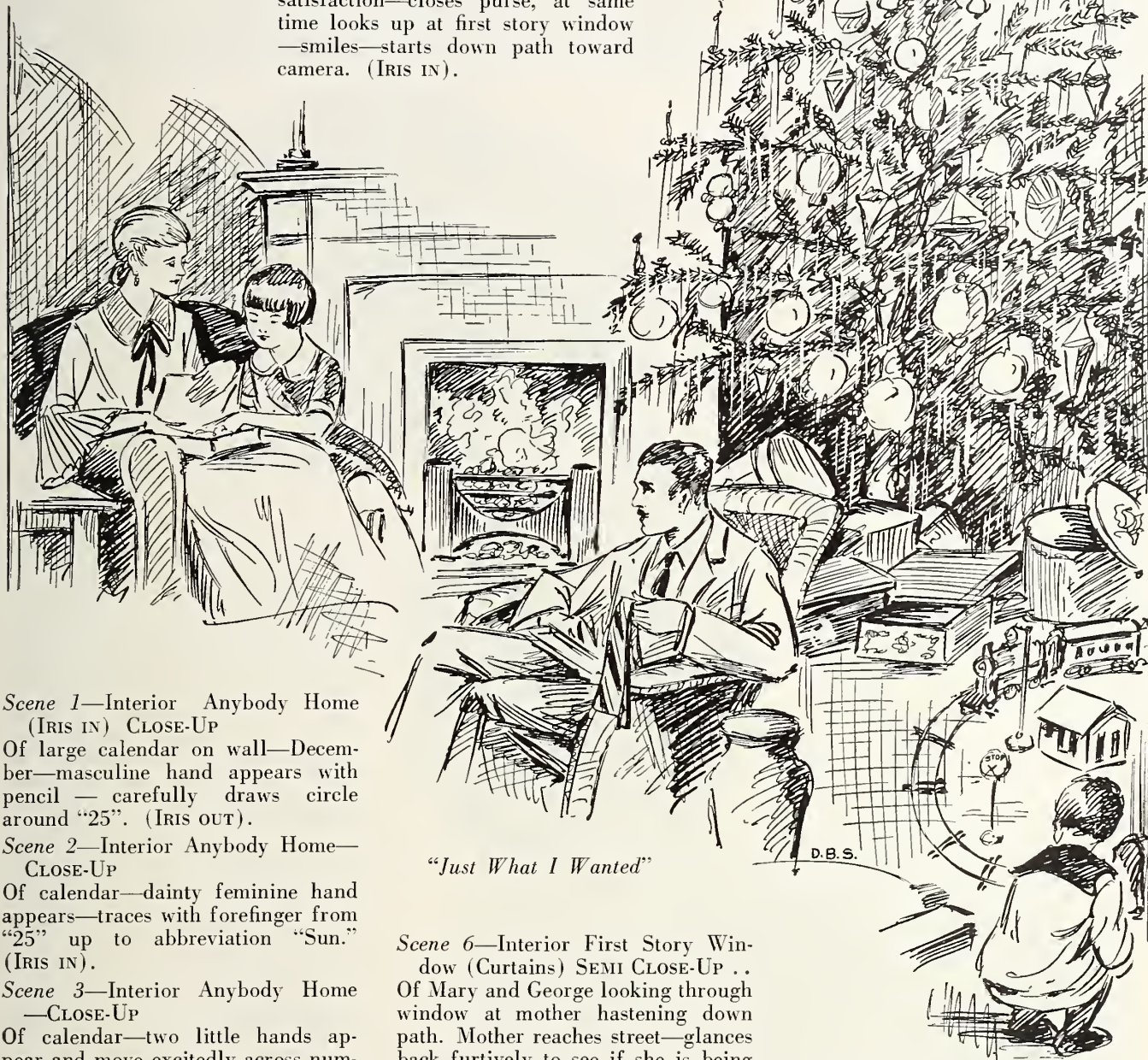
The Cast

Mr. Anybody
Mrs. Anybody
Little Mary Anybody
Little George Anybody
Mrs. Somebody

Scene 5—Exterior Anybody Entrance
Semi CLOSE-UP

Door slowly opens—Mrs. Anybody
peers out—smiles—then steps out
gingerly, revealing shopping attire—

she opens purse—looks in—registers
satisfaction—closes purse, at same
time looks up at first story window
—smiles—starts down path toward
camera. (IRIS IN).



Scene 1—Interior Anybody Home
(IRIS IN) CLOSE-UP

Of large calendar on wall—December—masculine hand appears with pencil—carefully draws circle around "25". (IRIS OUT).

Scene 2—Interior Anybody Home—
CLOSE-UP

Of calendar—dainty feminine hand appears—traces with forefinger from "25" up to abbreviation "Sun." (IRIS IN).

Scene 3—Interior Anybody Home
—CLOSE-UP

Of calendar—two little hands appear and move excitedly across numbers—point to "25" and vanish. (IRIS OUT slowly).

Scene 4—Exterior Anybody Home—
(IRIS IN) LONG SHOT

Showing pathway leading to entrance of one story private house. Door opens—Mr. Anybody emerges—struts briskly down path pulling on gloves—comes to street and exits left. (IRIS IN).

"Just What I Wanted"

Scene 6—Interior First Story Window (Curtains) SEMI CLOSE-UP ..

Of Mary and George looking through window at mother hastening down path. Mother reaches street—glances back furtively to see if she is being observed—children drop curtains just in time—both laugh mischievously, revealing they no longer believe in Santa Claus—then run in past camera evidently with plan of their own. (IRIS OUT).

Scene 7—Interior Children's Room
(IRIS IN) CLOSE-UP

Of little hands counting pile of change on table. (IRIS OUT).

Scene 8—Exterior Anybody Home
(IRIS IN) LONG SHOT

Door opens—Mary and George emerge all dressed up—Mary carries small purse with matronly air—evidently more sophisticated than brother who trips along beside her—they come down path to street and exit left. (IRIS OUT).

(Continued on page 70)

FILMING PAST AGES--TODAY

How the Story of Civilization May Still be Filmed in Survivals of Historic and Prehistoric Customs

By John A. Haeseler

Fellow, Royal Geographical Society

THE illustration and animation of a great deal of the history of the world by means of motion pictures is well within the realm of realization. In the more backward regions of the world, and even in the out-of-the-way districts of more advanced countries, many crafts and customs that are generally representative of past eras continue to survive in substantially unmodified form. Agricultural methods in Egypt, the "gufah" or hemispherical boat on the Tigris, threshing methods in Italy, and transportation by oxen in southern European countries are a few examples of these survivals that continue unchanged up to the present day. In the Author's own collection are film records of the primitive pottery making and weaving that appear to have been carried on by the Berber tribes in the North African Mountains since prehistoric days. From the same region there are records of the manufacture and use of quernstones, similar to those employed round the Mediterranean in Biblical times. From Hungary, the Author has films of the medieval spinning and weaving industry which is still pursued by the peasant women in their homes, as well as of the potter's craft that has changed little since the Middle Ages, and of medieval windmills and watermills that continue to grind the grain for the community. These indicate but a few of the many arts and crafts that were once practiced and can still be found. Besides be-

ing significant and authentic material, these could readily be recorded, as an international amateur project.

Furthermore, whole groups of people who played leading roles in history still carry on the same mode

of life that they have followed through many centuries. This is true of the Arabs, whose manners and customs, except in the case of firearms, remain unchanged. The Tartars among whom the Author has travelled on the Steppes of Central Asia still guard their flocks and herds and move their felt tents from pasture to pasture just as they have done



Photographs by the Author



BEFORE THE DAWN OF HISTORY

Pottery Was Made, Cloth Was Woven and Food Was Stored in Citadels in the Same Way in which it Can Be Photographed Today Among the Algerian Tribes

throughout historic times. Also in interior regions of China, the manners and habits of the days of Marco Polo still hold sway.

Films made on the subject of the various crafts and peoples that still remain unchanged would have great value not only in illustrating certain periods of history, but also in tracing the development of a craft or industry throughout the ages and demonstrating its effect upon the social order generally. The Author has films characteristic of the ancient and medieval stages in the weaving, pottery and milling industries and also considerable material showing the development of transportation from primitive to modern forms, as well as material illustrating the growth of communities and communal life. And it should be remarked in passing that many of the crafts and customs representative of the past are fast dying out and that, if they are not soon recorded, they will be lost forever.

Throughout the historic periods and even in some prehistoric epochs native artists have depicted the manners, personalities and events in their times. The pictures on the walls of Egyptian tombs and on Greek vases, in illuminated manuscripts and sculp-



FILMING THE MIDDLE AGES

Is Possible For the Modern Cameraman Who Visits Out of the Way Villages of Europe on Market Day

tures, as well as engravings and paintings of different periods, are among the records left us by the artists. These can be photographed and included in the films. Besides these, all the remaining buildings and objects that were part of the life of the past can be readily photographed.

Thus by employing the film to illustrate the arts, crafts and peoples that continue to survive almost unmodified, and showing the records left by artists and the historic monuments and objects that still exist, a fairly complete visual reconstruction of history is possible.

And a great deal of this possible achievement of films lies within the scope of the amateur. As an example of what amateurs can accomplish in this direction let us consider some of the experiences of the Author to whom films first appealed because of such possibilities.

During recent years the Author has been engaged in producing films in Africa, Europe and America. In Africa, in collaboration with another scientist he made a complete film record of the habits and customs of the Berber tribes in a secluded block of mountains, north of the Sahara. Later he made another film portraying the interesting customs and picturesque life of the Hungarian peasants on the level plain that borders the Danube. Last year he was engaged in making films on children in various European countries.

All of these films have been secured in a way within the capacity of many amateurs. Practically all of them are what may be called "one man" films. The author always carried with him his own camera and tripod but kept all other equipment down to a minimum. He depended upon acquiring assistants locally. In

North Africa, Captain M. W. Hilton-Simpson, a British anthropologist, and the Author worked together. Captain Hilton-Simpson had been studying the Berber people for several years and consequently he handled the natives. The Author did the film work and the actual photography—employing a couple of natives, head men of the villages in some cases, to carry his camera and tripod at the marvelous wage of some twelve cents a day.

In Hungary, the Author employed a young interpreter who was a student in the College of Foreign Languages. His cost was \$1 a day beside his travelling expenses and it is usually possible to find a local assistant of this character who is happy to go because of the experience involved. They mapped out their route with specialists on Hungarian geography and together they shouldered the cameras and travelled round

Hungary, stopping at whatever villages interested them. They were able to do better work than if they had been accompanied by a large staff of people, for they were able to film the peasants in their accustomed tasks and ceremonies without disturbing them and making them self-conscious. Their difficult work came when they were photographing market day or some such similar event when it was necessary to handle several hundred people as well as the camera and tripod. By employing a couple of natives to keep the peasants from crowding into the sides of the picture it proved entirely possible to do this and still attain naturalness in those being photographed.

In this simple way, usually with an assistant employed locally, the Author has travelled and worked in many countries of Europe. In the same way, it is possible for amateurs with similar interests to do much in gathering these film documents in many parts of the world. They should, by all means, make it a principle to turn out work of good, if not excellent, photographic quality. This is most important for no matter how interesting a film record may be it will not be widely shown if the photography is poor. Successful photography is largely a matter of care and in order to make his records available for world-wide use the amateur should exercise the greatest care in his composition and exposure and also in his direction.

Furthermore, in the opinion of the Author, the serious amateur should employ a 35 mm. camera on a tripod. Better sixteen millimeter prints can be made from thirty-five millimeter negatives than from sixteen but it is difficult to get any sort of an adequate result in enlarging from

(Continued on page 65)



NOAH'S FLIVVER

The Earliest Types of Conveyance Can Still Be Photographed in Parts of Hungary

A CINEMERRY CHRISTMAS

NOW that relatives are so remote and apartments so small, the old-time family reunion is out of the question. If you invite Cousin Bertha and don't invite Aunt Agatha, Aunt Agatha is going to be hurt. Not angry, you understand,—just terribly, terribly hurt. And if you do invite Aunt Agatha, it means that Cousin Bertha will have to sit on the floor between the bridge lamp and the Encyclopedia Britannica, in a hell of a draft. That won't do, either. It was only last Christmas that Junior ran his toy locomotive up Grandpa's pants-leg, giving the old gentleman a severe fright and causing him to add a nasty codicil to his will.

The safest and most humane course is to hang an S. R. O. sign in the vestibule on the night before Christmas, and invoke the aid of science. With the help of home-made motion pictures, a family reunion may be engineered by remote control.

This will eliminate bag-packing, long distance telephoning, railroad tickets, and the annual hunt for Betty Jane's other overshoe. Instead of succumbing to an invasion of in-laws, the host and hostess will simply send out little reels of film, tied with red ribbons and decorated with sprigs of Hollywood holly. And they will receive similar packages, inscribed with the legend, "Do Not Open Until Christmas."

By Weare Holbrook

Then, when Christmas finally comes, the various uncles and aunts and cousins-by-marriage can sit themselves down beside the projecting machines in their respective homes and enjoy a good old-fashioned "get-together," as the boys at the Kiwanis Club say.

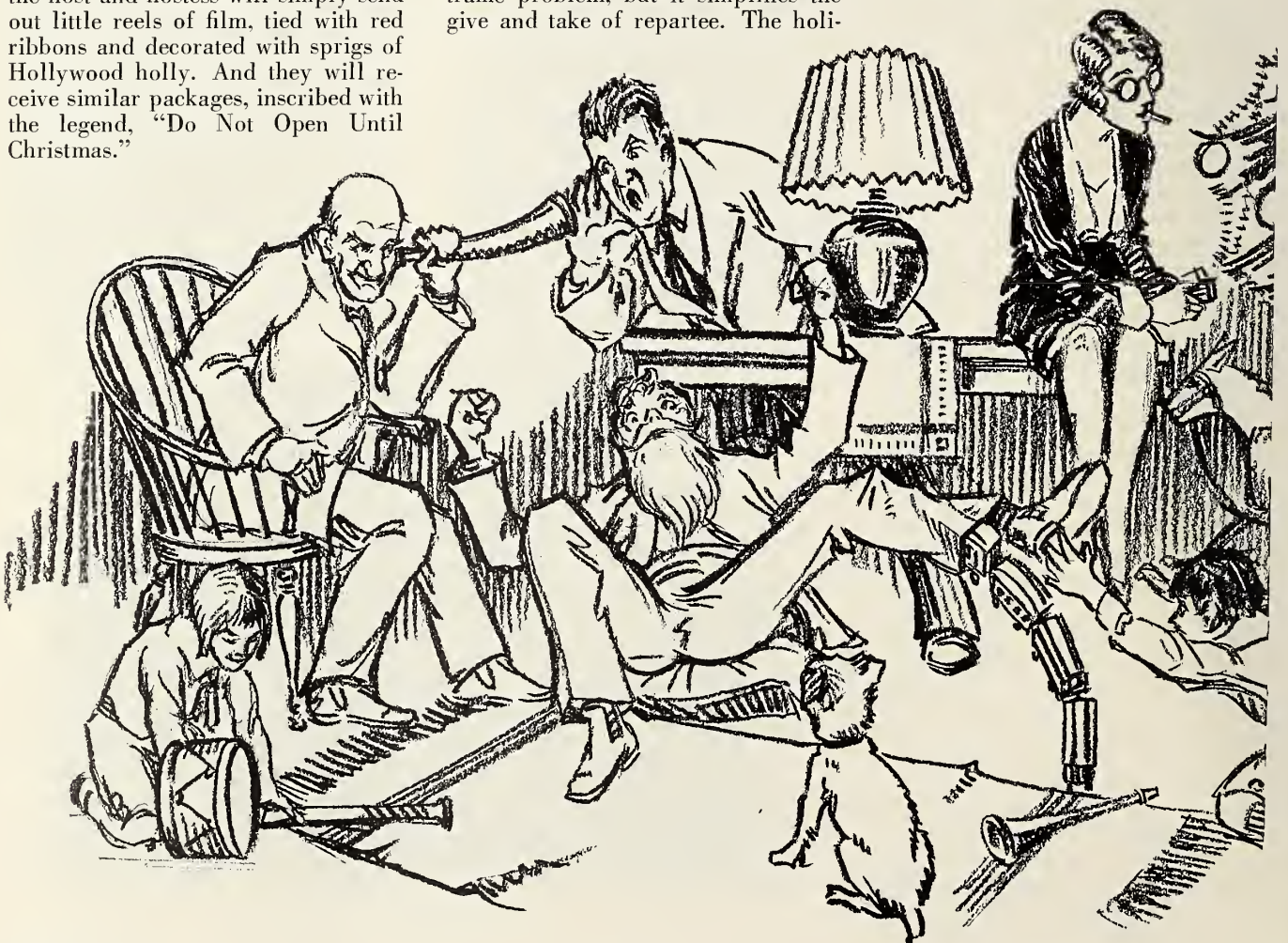
They can rally around the family tree without congestion and unnecessary conversation. Papa will no longer have to spend the best years of his life shivering in a snow-bound railroad station in order to meet Aunt Lutie and the twins who weren't sure whether they would arrive on the 3:50 or the 11:45. He can merely turn the crank as the fancy strikes him, and see them come bursting into the room, bag and baggage, with glad shouts which never make a sound. And when he thinks they have stayed long enough, he can reverse the film and take them back out into the limbo from whence they came.

The cinematographic family reunion not only solves the bathroom traffic problem, but it simplifies the give and take of repartee. The holi-

day season is full of immemorial customs and ceremonies such as bringing in the Yule-log (or hammering on the radiator-pipes to wake up the janitor), hanging the stockings, singing Christmas carols, and getting drunk. But for some of us, Christmas has come to mean listening to Cousin Libbie Quimbush's annual report on the condition of her digestion—a detailed account which is so vivid that it even makes little Geraldine stop eating those hard candies and go to sleep. Cousin Libbie's favorite preamble to the more intimate items of internal evidence is, "My dear, you just can't *imagine*..."

But now, thanks to the movies, we just won't have to imagine. Cousin Libbie can send us, by prepaid parcel post, the complete record of a trip through her Alimentary Canal Zone, together with X-ray enlargements and views of Battle Creek, Michigan,—done in color, for all we care.

Another old Yuletide custom is that of listening to Cousin Edgar



Flump's wife, who belongs to McKeesport's younger set,—not the younger set which goes in for gin drinking and reckless driving, to be sure, but the slightly heavier younger set which meets regularly for bridge and golf, and can't really be called "younger" unless you compare it with the G. A. R. fife and drum corps.

Cousin Edgar's wife has gone to card parties so much that her conversation is restricted almost entirely to the servant problem. She has, so she confides in more words than it takes to tell it, a Perfect Jewel of a

Maid, named Bridget, whom her neighbors are constantly trying to lure away by promises of Thursdays Off, No Washing, and other inducements too Utopian to mention.

There are dramatic possibilities in the struggle of Cousin Edgar's wife to circumvent the devilish machinations of the neighbors (some of whom, would you believe it, actually stopped Bridget on the street and asked her point-blank if she was satisfied with her present situation). And next Christmas, instead of a visit from the Flumps, we may receive a snappy little film showing Cousin Edgar's wife doing a Horatius-at-the-Bridget in front of the kitchen door, with a subtitle reading:

"Shoot if you must, this marcelled head,

But spare my hired help," she said."

Then there is Uncle Naboth and his ear-trumpet,—a holiday institution which was amusing to the children but rather a strain upon the vocal cords of their elders. Although deaf, Uncle Naboth was a good sport, and willing to meet all comers at catch-as-catch-can conversation. But in doing so, he quickly converted a comparatively peaceful clan-gathering into a cross between a Navajo pow-wow and the Notre Dame rooting section. The film reunion, however, will put Uncle Naboth on an equal footing with the other rela-

(Continued on page 61)

MAKING THE HOME SAFE FOR CHRISTMAS

with Amateur Movies Will End Once and for All the Christmas Crush



EDITING FILM *for* FUN

How to Secure the Pleasures and Rewards of Reel Perfection

with Illustrations of Professional Methods by Paramount

By H. Sylril Dusenbery

PERHAPS the most interesting, yet the most neglected phase of movie making, is editing the finished film. Blending random scenes into an interesting continuity is fascinating work, yet the amateur movie maker who takes every possible precaution when photographing a scene, frequently makes little or no effort to edit his film once it is returned to him by the finishing laboratory. He is either too easily satisfied with what comes out of the camera and therefore deliberately chooses not to edit his film, or he feels that he does not know enough about editing to attempt it. It may be that he heard somewhere that editing is a long and tedious job, or perhaps, at one time or other he actually attempted to edit his film but, not knowing how to proceed systematically, he found himself hopelessly lost in a maze of loose film. Everything is easy once you know how—even editing! That it takes time must be admitted, but tedious—no. It is really a thrill to build up a film piece by piece and see it grow under your careful guidance. It is like piecing a puzzle together, and when the work is done, you will find such a vast improvement that you will be amply repaid for the time you spent.

The average amateur, when his film is returned, is in feverish haste to project it. Once he has seen it, his friends are invited to view it in a rush and little or nothing is done in the way of editing or cutting the film. By the time it dawns upon him that his film could be improved by editing, all concerned have seen the picture and it has been consigned away with hundreds of feet of other film to dry out and become brittle and perhaps be forgotten entirely. Is it any wonder that such films have a raw unfinished look and lack the perfection of the professional?

Before attempting to edit film, one should have the proper equipment.

This consists simply of a good splicing outfit and a rewind. It will also be helpful to have a magnifying glass to examine the film and, if possible, a table or a bench with a piece of heavy ground glass set in, under which a light is placed. If you do not wish to mutilate a table, you can purchase a viewing outfit that you



NOTING THE DEFECTS
As the Film Runs Through the Projector

can place on any table and thus convert it into a working bench. The professional studio considers an illuminated viewing device indispensable. Such equipment is a wonderful aid to the eyes in viewing, editing and assembling the film.

Learn, first of all, how to make good splices. A good splice must be made quickly as the cement dries in a very few seconds. You must use the minimum amount of cement to make a strong splice and not slop it over the rest of the film or get your fingers all gummed up. A good splice can be made in a jiffy. Don't make a big job out of splicing. It really is quite easy! Every splicing outfit is accompanied with a direction sheet that should be carefully studied. To begin with, the emulsion must first be scraped off at the point where the splice is to be made. For a good splice, every bit of emulsion must be removed completely without cutting

into the film base. Dampen the narrow strip of emulsion that you intend to remove and it will come off more easily. Hold the film in place on the splicing block, apply just the right amount of cement to entirely cover the narrow strip of film from which you scraped off the emulsion and then immediately press the ends of the film firmly together. A little pressure should be applied to assure good contact and in a very few seconds the cement will be dry and the film ready for use. If the joint fails to stick, it generally means that you did not completely remove all the emulsion or the cement began to dry before you pressed the end of the film together. Keep your fingers and tools free from surplus cement and you will find splicing remarkably easy. Practice making splices on some old film and before you know it, you will be making perfect splices quickly. Learn the right way from the very start. If you do not understand the instruction sheet, ask your local dealer, from whom you purchased your outfit, to help you. Above all, do not attempt to edit film until you can make a good neat splice rapidly.

Let us examine a typical reel just as it comes from the laboratory. The first step is to project it on the screen just as it comes to you so that you can get a good general idea of what it contains. As the film is projected for the first time, mentally note the bad spots. Are there any bad flashes between scenes? Are any parts out of focus? Are there any spots over-exposed or under-exposed? Are any scenes too long? Are any scenes lacking action? Are there any waits where you watch the film expectantly but nothing happens? These are the sort of questions you should be asking yourself as you view your pictures for the first time. Seldom do the scenes appear in their best order. You must decide which is the best opening and the best closing scene.

Often a series of disconnected scenes can be re-arranged to make a story.

This done, immediately rewind the film and, while its memory is still fresh in your mind, project it again. You are now ready to make some notes so have a pencil and a small pad of paper handy. At the second projection stop the film after each scene and make a few notes. Give the scene some sort of brief title suggestive of its subject matter for your own identification. Jot down quickly what you believe is wrong with the scene. Rarely, if ever, is a scene perfect, you know! Brief notes like "too long," "too dark," or "action too slow in starting" are all that you need to make. After doing this, start the projector again and view the next scene, stop it and, on the next sheet, make further notes. Continue this procedure scene by scene throughout the reel. Consider each scene carefully by itself. Take plenty of time when doing this so that you will have clearly in your mind just what occurs. Think over its details carefully before proceeding to the next and, if there is any doubt at all in your mind, run the scene over again. The notes of each scene should be made on a separate piece of paper so that when you cut the scenes apart, which is the next step, you can fasten the corresponding notes to them with a small paper clip. It is very necessary to project the film enough times so that you become perfectly familiar with it as the film itself is so small that even with the aid of your magnifying glass, it is not easy to follow the action of the film unless you know exactly what it is all about.

Once you become familiar with every little movement and motion, you are ready to begin the actual cutting.

Transfer the reel from the projector to your rewind and splicing out-



ASSEMBLING THE FILM
With the Aid of Viewing Apparatus

fit and proceed to cut the scenes apart. As you cut a scene off the reel, clip your sheet of notes to the film and place it to one side—perhaps on another table. The professional studio provides special cutting rooms with pigeon holes, covering the entire sides of the room, into which the separate scenes are temporarily placed pending their assembly into the finished reel. One amateur has stretched a string across his room and, as he cuts a scene off his reel, he hangs it on the string with a spring clothes-pin. After all the scenes are cut apart and hung on the "line" it becomes a simple matter to arrange them in their proper order. A very good system, I believe. It enables you to keep a large number of scenes in their proper order without the aid of special equipment. However, whether you lay the scenes out in a row on a table, or hang them on an improvised clothes line, is merely a detail. The point is to first cut your scenes apart and arrange them in their proper order. Be systematic about this. Don't strew film

all over the room. The reel that comes from your camera contains one hundred feet of film. In this hundred feet you may have anywhere between fifteen and twenty-five individual scenes. Provide space therefore for this number of scenes before starting your work. If you have a big four hundred foot reel to edit, it is best to split it up into one hundred foot sections before attempting to handle it, unless you have space to lay out a hundred or more individual pieces of film without getting them mixed up.

Now comes the actual editing and, at the same time, the assembling of the film. Pick out the scene that you have decided is to be your first and place it on your rewind. Now examine it carefully referring to your notes as you do so. Do not keep more than two or three frames (individual pictures) previous to where the action starts, and do not keep any after the frame in which the action ends. Suppose for example that in this particular scene before you an automobile drives up, stops, some people get out and go into a house. Look over the film carefully with your magnifying glass. Find the first frame in which the automobile appears. Leave two frames before this and cut all the balance away. Follow the auto carefully as it rolls into the scene; note where it stops. Count the number of frames intervening between the frame in which the auto stops and where the occupants get out. If more than three frames intervene, cut out the excess. This speeds up the "tempo" of your picture. Note just where the last person leaves the machine and cut there. It is not necessary to allow a single frame after the last person gets out, in fact you can even cut a frame or two ahead of him if you want snappy action in your film. A few frames



THE CUTTING ROOM
Showing Pigeon Holes For Scene Assembly

(Continued on page 66)

Those CHRISTMAS CAMERAS

Drawings by Alan Dunn

“WHY didn’t you just smash it on the floor in the first place, daddy?” Junior is inquiring of the Christmas Eve cameraman, on the right, whose zeal for mechanics leaves not a screw unturned in getting at the bottom of cinematography.



“JUST the thing for a trip to Paris,” chortles Gwendolyn to the dismay of Peter who bought the darn thing with the idea that it would keep her happy at home.



“GO eat an orange,” roars the father of the “youngest amateur,” above, who is beginning to suspect that the outfit given him by Aunt Hattie will go the way of last year’s electric train—into Father’s study, where he can play with it undisturbed.



FILM-FLAM

Edited by

Creighton Peet

So It's Come to This!

PARENTS will find an extremely practical use for their amateur movie cameras during the Christmas holidays if they can inveigle their children into paying them even a brief visit. With something like thirty-nine different parties to attend in sixteen days, a visit to the home grounds is of course difficult for the boys and girls to arrange.

But if you can manage to make even a few feet of film of them as they drop their soiled laundry in the hallway and snatch a check, it will enable you to recognize them much more easily when they graduate from four years of prep school, four more of college, a course of summer camps and a series of trips to Europe, and finally come home to live.

Then, some June, three, four, or possibly seven or eight years from now, when a quite strange young man or woman bursts in upon you shouting "Mother! Father! We've graduated!" you can quickly tell whether or not they are impostors, by simply turning on the movies you made of them years ago, back at Christmas time in 1927. Isn't science wonderful?

Wail for December

IF the big picture palaces add just a few more strings of dancers, titanic scenic effects and *allez oopers* to their three-hour programs, your own home will be about the only place left where you will be able to see one of those quaint, old-fashioned entertainments—a motion picture.

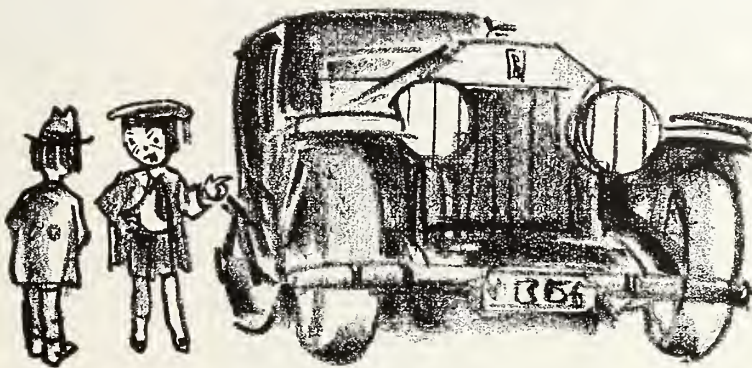
And That's That!

MOCK JOY, writing in the *New York World*, describes the "Katsuben" or "film lecturers" of Japan. It seems that the Japanese like to have their pictures explained to them, as they are shown, by a knowing gent who stands beside the screen in the theatre and helps them through all the difficult places in the story.

But don't ever let anybody fool you into thinking that "film lecturers" started in Japan! Neither were they invented in China four thousand

years ago along with gunpowder, sewing machines and electric lights. The "film lecturer" proper is a product of the Amateur Movie Cycle of American cinematic civilization, and he (or she) has grown up right here in our one hundred per cent American living rooms and libraries.

As soon as you turn on the projector switch, he (or she) starts to Make It All Easy, somewhat as follows:



"It's not a bad car—I don't see what you're moping about."

"I know, but I asked for a home movie camera."

"This is baby . . . last summer . . . you know, the baby," she adds quickly in case you think it is any old baby they have picked up out of the street . . . "and this is Buster the dog . . . and this funny, fuzzy place is where Billy exploded the paper bag right behind me and nearly scared me to death . . . and this is the house . . . this house . . . this is Mr. McGillicuddy from next door who just had his appendix out . . . this is the cook, the second one before the last . . . this is me . . . no, I . . . this is the drug store, on the corner, you know . . . this is, etc., etc."

No, it looks as though we would have to claim the "film lecturer" as a native American growth.

Three-ring Show

A MOVING-PICTURE producer, on filming "The Passion Play," noticed that there were twelve Apostles. "Oh, that won't do," he said; "this is a big production. That number will have to be increased to twenty-four."—*Outlook*.

Baby Blue Law!

IN Portland, Oregon, according to *Variety*, there are a thousand amateur motion picture enthusiasts—so many in fact that a few unnecessarily worried professionals are trying to hinder the showing of amateur films on the ground that they have not been viewed by a censoring board.

But if families in Portland are anything like those in the rest of the country, this is far from being the case. The home movie is much more strictly censored than the professional film.

Our great trouble, in fact, has always been with people like Aunt Hattie who, when she sees herself on the screen, suddenly wishes she had worn her black dress instead, and wants to know what you are going to do about it, and Cousin Cedric, whose intense, monastic bashfulness causes

him to protest violently whenever he appears at all.

So that, between the bashful people who simply can't stand seeing themselves, and want all their pictures deleted, those who wish they had dressed differently, and those who positively refuse to be "shot" in the first place, the amateur movie-maker's greatest difficulty is in having any film at all when his reel gets to the projection machine.

The Complete Angler

AS to camera angles, the prize for this month goes to a certain New York amateur for the finished results of a reel he had exposed with the camera turned on its side. He explained to his astonished audience that he had been trying to make "horizontal" (?) pictures, but that "something seemed to be wrong somewhere."

Obviously the image on his screen was on its side too, his sky being in a strip at the left and his people and earth in a strip at the right. To watch a picture of this sort an audience would have to be equipped with davenport or cots, and recline as the Romans used to do at their feasts.

AMATEUR CLUBS

Edited by Arthur L. Gale

Amateur Contests

WE hope that we made two things evident in the first two appearances of this department in AMATEUR MOVIE MAKERS; first, the fact that amateur movie clubs are an established reality and rapidly increasing in number; and, second, the significance of the amateur club as marking the third epoch of the amateur movie movement, the epoch of amateur achievement.

We believe that the amateur club has a number of specific missions to accomplish in unfolding the future of amateur movies. The first of these is to bring about the regular and frequent comparison of amateur film productions by amateur film producers. We all learn by example, by comparison, and by competition. So, all amateur clubs are urged to conduct cine contests. One club has already had such a contest, another is now conducting one, and a third has one planned. The advantage is obvious. Before a club can undertake cooperative filming and can produce something that is a united club product—not taking a photoplay into consideration—there must be a pretty definite idea of the cinematic abilities of every club member. A cine contest will establish this. It will also promote enthusiasm and encourage activity.

These cine contests should be city wide. They should be open to every amateur movie maker in the community, whether he is a club member or not. This will disclose a wide field of prospective club members; it will secure necessary and desirable pub-

licity for the organization; it will register amateur movie making as a community activity. Prizes can be offered by the club itself or, in many instances, dealers will step forward with offers of prizes. Winners of these contests will be mentioned in this department of AMATEUR MOVIE MAKERS.

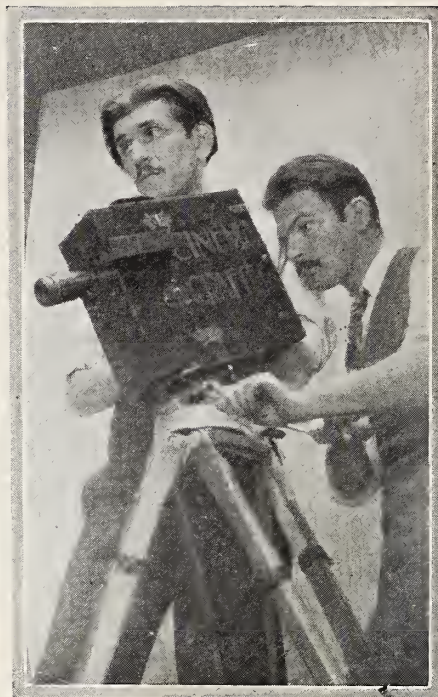
If each club will undertake an amateur cine contest, the foundation will be laid for an eventual national and international cine salon which will establish amateur cinematography on a firm footing as an authentic and definite art.

Enter Sheffield

A rousing meeting, preliminary to the formation of an amateur movie club, was held at Sheffield, England, in the rooms of the Sheffield Photo Company. Frank Mottershaw presided. A number of films, including some notable experimental work of Sheffield enthusiasts, were shown and the program included a particularly fine film taken by J. Hobson, of Sheffield, during his last Swiss tour. This preliminary meeting having proved such a distinct success, Sheffield amateurs are now effecting a permanent organization. The world club roster is growing.

Winged Films

THE Cinema Guild of Milwaukee is conducting screen tests for its first production, "Tuff Luck." The action of the story is to be laid in the air fields and aerial photography will be a distinguishing element of the finished photoplay. The Cinema



WHO SAID "CAMERA ANGLES!"
Lewis Jacobs and Hirschel Lewis of the
Cinema Crafters of Philadelphia

Guild has excellent equipment at its disposal and is preparing to publish a weekly news sheet to be called "Cinema Guild Personalities." "Make Up" was the subject of a discussion at the last meeting of the club, by Harold Francke, its director and a pioneer Amateur Cinema Leaguer. D. K. Merein is chairman of the club, William A. Jaap, secretary and Walter Preston, assistant secretary.

Colgate Continues

THE production of this year's Colgate University photoplay has been temporarily postponed because of the pressure of other undergraduate activities. The film club continues its work, however, on the Colgate Newsreel. This includes shots of football games and other important Colgate events and has already reached 1000 feet. It will start touring the alumni circuit January 1st.

The Colgate Amateur Motion Picture Club is ably led by H. E. Richardson, of the Amateur Cinema League, who is now engaged in filming the campus from the air. The films are to be analyzed and edited by club members who are planning a series of similar experiments. Mr. Richardson soon leaves for France, but two well-trained cameramen will take up his work, John W. Murray and Frank E. Singleton.

Amateur Angelenos

WE record two new amateur photoplay producing groups in the home of the professional photoplay. "Merrill of L. A. High"



FILMING THE CURIOUS EXPERIMENT OF DR. BRENT

The Little Film Guild of Philadelphia in action, Charles Jones, directing and Edward Burwell at the camera

has been recently produced by the students of the Los Angeles High School, while the undergraduates of the University of Southern California have released their new offering, "A Sporting Chance."

Hoch Siegfried!

IT was in Germany that John Ihrig, a zealous League member conceived the idea of the Amateur Motion Picture Club Siegfried, which has been organized recently in Jersey City, N. J., with a membership between fifty and sixty. The club is now in preparation for the production of a melodrama to be called "Repentance". Action and the stark presentation of human emotion is promised. We suspect that Mr. Ihrig has brought knowledge of novel camera work from Germany, where, according to *Film Fur Alle*, amateurs have achieved great distinction and are well advanced. At the first regular business meeting of the Club Siegfried, John Ihrig was chosen president, Robert Siller, treasurer, Louis Munch, secretary and A. Squeo, cameraman. The accompanying photograph shows a dramatic moment from "Repentance."

Zoo-Lot Zealots

ARMED with cameras, umbrellas and enthusiasm, the Philadelphia Amateur Motion Picture Club invaded, en masse, the Philadelphia Zoo during a driving rain and secured good cinematic records of its denizens. The animals appeared to enjoy the performance and those under shelter seemed to be divided between pity for the drenched cinematographers and admiration for their unquenchable zest for picture making.

This amateur filming visit to the Zoo was made possible through the courtesy of C. Emerson Brown, superintendent of the Philadelphia Zoological Society. It was the first club filming venture of this Philadelphia group, and is the beginning of a series of club visits to local centers of interest.

The films were shown at the next monthly meeting of the club, following the filming. Prizes of cine films were awarded by Williams Brown and Earle, motion picture dealers. They were won by Dr. H. G. Goldberg (first), and Mrs. James W. Hughes—contributor to AMATEUR MOVIE MAKERS and member of the League—(second). At this meeting amateur 16 m.m. films taken by William Styx Wasserman in the interior of Russia were exhibited.

N. H. Schriver, secretary of the club, writes that its membership is rapidly increasing without special solicitation, that regular monthly meetings are held and that reports of its activities will appear without fail in this department. This definite promise will, hopefully, serve as a model to all of the associate editors of this Amateur Club department of

The experiences of a news cameraman were given at an earlier meeting by a representative of a newsreel service.

The Movie Makers Club promises programs of increasing interest throughout the year and has scheduled two meetings each month. Officers of this club are Dr. Willis O. Nance, president, Leon Benditsky, vice-presi-



ACTION IN JERSEY CITY
The Amateur Motion Picture Club Siegfried Filming *Repentance*

AMATEUR MOVIE MAKERS. John T. Collins, jr., president, David Lutz, vice-president and Samuel Shoemaker, treasurer, are the other officers of the club.

The First "Co-op."

THE first cooperatively made city film on record was shown in November at a meeting of the Movie Makers Club of Chicago. This widely heralded amateur production is a film description of the Mid-West metropolis, made up of shots of that city taken by members of the Movie Makers Club and assembled by Leon Benditsky, a member of the club and an active member of the Amateur Cinema League. Naturally, this club-made product was the feature of the meeting at which it was presented.

dent, Dwight R. Furness, secretary and Frank T. Farrell, treasurer. Pioneer directors are these well-known Chicagoans: Joseph G. Davis, Nelson L. Greene, Carter H. Harrison, Albert S. Howell, E. F. McDonald, jr., James R. Offield, Carey Orr, Styvesant Peabody, Orpheus M. Schantz, J. W. Work and Philip K. Wrigley. Messrs. Benditsky, Furness, Farrell, McDonald and Wrigley are League members.

Another Mystery

IF an intriguing title indicates anything, "The Curious Experiment of Dr. Brent," now being produced by the Little Film Guild of Philadelphia, promises to be one of the most interesting amateur photoplays of the

(Continued on page 68)

Inside INFORMATION on your HEALTH

~by Movie Camera

Modern Miracles of the Medical Motion Picture

By J. F. Montague, M. D., F. A. C. S.

TO many people the movies merely mean a look at the news or a laugh at life, but of late, through the energy of virtual movie amateurs, they have started a new and what promises to be an extensive and exceedingly valuable field. Travelers long ago recognized their usefulness in enabling audiences, before whom they lectured, to visualize the scenes of their labors, and the Department of Agriculture, some years ago, employed them very profitably for demonstrating scientific farming and agricultural operations. In recent years industrialists like Henry Ford have used motion pictures very successfully to demonstrate various processes of manufacture, and now we find medical men and lecturers employ them for teaching medical subjects and for lecture purposes.

In fact I have very effectively employed motion picture films in post-graduate teaching for a period of years and find that the clear and simple views of a diseased condition taken with motion pictures stands in direct contrast to the very inadequate view that a medical student can obtain when he attempts to observe an operation. Heretofore, students in the medical colleges had to be seated in rows while the instructing surgeon performed operations in the pit. Distances of from twenty to fifty feet separate the observers from the operator whose work takes place in an area of from six to eight inches square. As a consequence a totally inadequate view is obtained under such restricted circumstances. Contrast this with the view of the same operation given by a well-made series of moving pictures. I, myself, have been able to conceive and produce about 55,000 feet (nearly eleven miles) of motion picture film portraying most vividly every known variety of intestinal and rectal diseases than can be shown in pictures. Instruments are demonstrated and any and all surgical operations are capable of being shown by this means. Not only are actual pictures of the operation employed but by the use of animated diagrams the most intricate procedure and operation may be

Twenty-six



DR. MONTAGUE'S MECHANISM FOR INTERNAL PHOTOGRAPHY
This is Fully Explained in the Accompanying Article

shown in great detail, and in a manner whose clearness is not possible of obtainment by any other method.

Such pictures may be thrown upon the screen with a totally unobstructed view and magnified to show even more details than are observed by the eyes of the surgeon. Furthermore, a special advantage of the motion picture method of demonstrating surgical operations is that after the complete operation has been shown, any particular part of the various details may be re-shown for any given length of time, so that every special feature may be described by the lecturer. The

effectiveness of these demonstrations has been shown by the interest of the numerous medical men and students who have come from other states to witness my films.

A further invaluable feature of the moving picture method of surgical instruction consists in the ability of the lecturer to demonstrate any particular feature in technique by showing its application, not for a single operation, but for many. Thus, in a short period of time a series of operations may be viewed each one conveying added interest and instruction.

A remarkable advance in the study of diseased organs attributable to this new application of motion pictures to medical subjects consists in the ability to take both still and motion pictures of the interior of various organs which have hitherto been inaccessible to such study. The device by which this is attainable is an invention of my own, and with it motion pictures of the interior of certain portions of the intestinal tract have been taken and may be studied. By this, I do not mean X-ray pictures, since they are only shadows cast by opaque material in the intestine, but I mean actual pictures taken inside the intestine. This has never been done heretofore and furnishes the medical profession with a new means of observing the intestines, both in health and in disease.

The instruments that I use in making movies inside the human body consists of a long, very thin and very highly polished tube. To one end of the tube a small movie camera can be fastened. Inside of the other end of the tube is a battery of minute but very powerful lights and lenses arranged according to certain optical laws. The end of the tube with the lights is introduced inside the patient's body and when properly placed the lights are turned on. The movie camera is then focused, started

and in a few seconds a celluloid record is made of how some particular living organ is functioning. The entire operation is perfectly painless and no more dangerous than when the doctor uses a stomach pump.



DR. J. F. MONTAGUE

A very interesting application of the device is as follows: Motion pictures of the interior of certain organs such as the intestines are taken when the patient first comes to the

hospital and similar pictures are taken at weekly intervals while the patient is under treatment. Then by patching these strips of film together and running them on a projecting machine the case can be seen to get well before your very eyes in but a fraction of the time actually required for the healing process. A special advantage of this can be readily understood since it furnishes an accurate record of the changes to be found and eliminates all guess work as to whether or not the patient has improved since the doctor no longer has to rely upon memory but by comparing the pictures can have accurate means of judging the changes.

Thus, after the moving picture film has been developed and projected on a screen the doctor is able to study it at his leisure and decide exactly what is wrong. If he is doubtful a specialist can be called in for consultation. A diagnosis is decided on and perhaps treatment starts. A few weeks later another movie is made which will show what effect the treatment is having. When the patient is finally cured a movie will prove the fact, and the complete set of these movies will be of invaluable use to other doctors who may have a patient with a similar disease and who wishes to see just what the symptoms are and how they respond to that particular type of treatment.

It is in this way that a modified amateur movie camera has become the means of obtaining real "inside information" on matters pertaining to your health.

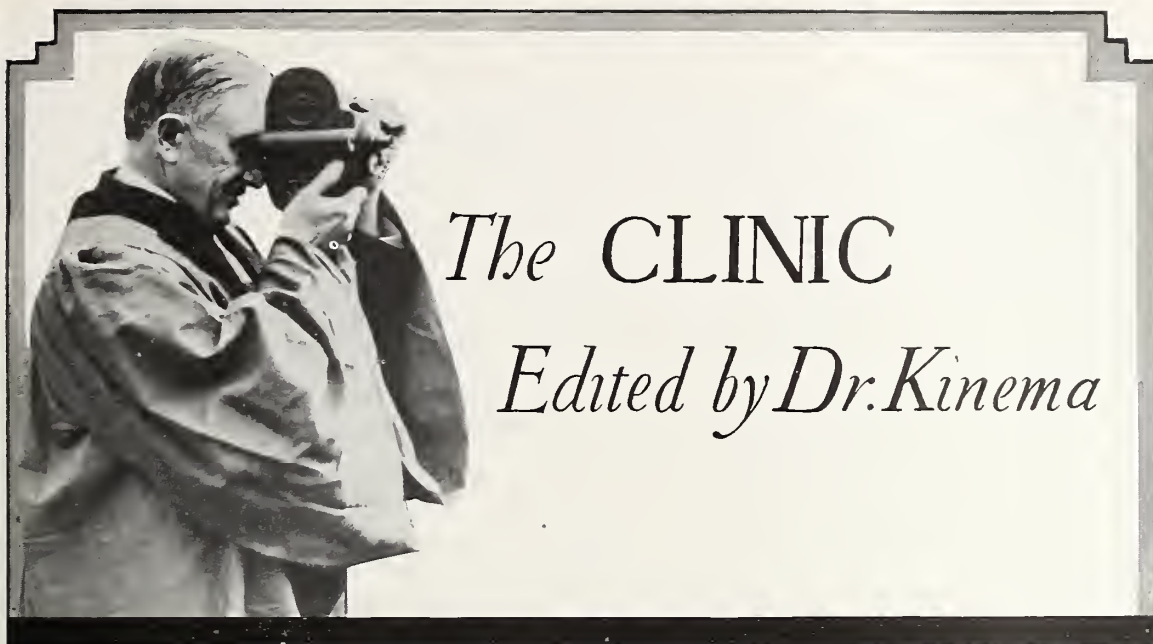


THE NEW AND THE OLD



Above: Everyone can see the smallest detail of this internal movie when projected; Right: No one could see very much in the old time "theatre" clinics.





The CLINIC

Edited by Dr. Kinema

DR. C. H. MAYO, FAMOUS SURGEON, FILMS HIS CONFRERES
 Photograph by Bell & Howell

More About Fades

LAST month in these columns I wrote about the making of fades by chemical means, using Farmer's reducer as a bleaching agent. It occurred to me recently that Burroughs and Wellcome's Reversing Compound would do the same work with better results. This substance is used to bleach negatives and I made up a solution according to formula, one tablet to an ounce of water. I dipped a piece of negative in this but it faded so quickly I could not control it. I next tried a half strength solution, and timed my negative until it was fully bleached out. This bleaching required 120 seconds. As I wanted my fade-out on the screen to be $2\frac{1}{2}$ seconds, or 40 frames (16 mm. film), I divided 120 by 40, thus indicating that the stop should be withdrawn from the bleacher at the rate of one frame every three seconds. The last ten or twelve frames were absolutely clear, thus assuring a complete fade-out. I then reversed the strip and repeated the process at the other end of the scene. Washing the strip in running water until the yellow stain was removed completed the job. The fades were perfect when projected.—Don Bennett.

Oils and Lights

HE who aspires to the topmost rung of the ladder in the art of the cinema would profit greatly by the study of paintings by the old masters. He would learn much about composition and more about lighting. He should study them, not with an eye to duplication, but to suggestion. He would learn to use his light as skillfully as the masters used their oil paints and his effects should be the stronger, because he has the added beauty of motion at his command.



Titled by Ralph R. Eno

THIS Miniature of the Art Title Background on the facing page will suggest its possible treatment in your own titling.

Screen Steadiness

ONE of the officials of the Pathe News, Western Branch, in a recent number of the Commercial Photographer, gives the following valuable facts that should be of great help to all amateur cinematographers:

"For a great many years in the early days of the movies, the bugaboo was unsteadiness on the screen. By years of precision work and development of machinery, the pictures can now be said to be, 'glued to the screen.'" Most certainly the unavoidable

wobble of a hand camera is a step backward except in those unusual instances where the situation demands that type of machine. I have viewed thousands of feet of negative made by hand cameras and I would say that most of the rejections would have been withheld in the hand camera had been rested upon a post railing, window sill or any steady object. As a suggestion to all, both professionals and amateurs, a special light tripod is made for use with these instruments and should be used on

every occasion possible. For straight amateur work the slight wobble of the hand-held cameras may not be

(Continued on page 59)

Why all this FUSS about HOME MOVIES

By P. F. Pfeil

IT'S a fast age. We work harder, we work faster, we move faster. It is logical that we should play harder and faster to compensate.

Competition keeps us humping more and more as time goes on. Business problems, but for good wholesome hobbies, can become business worries. And once the worry bug gets us we are next to lost. Living loses its tang. We don't want to worry, but we do want to be happy; therefore, we grope consciously—and sometimes unconsciously—for hobbies, for entertainments of lasting quality. We want, curiously enough, hobbies that offer us problems, because we have become accustomed to problems in our business, and we want hobbies that give us a return commensurate with the effort expended.

When we are riding our pet hobby, how easy it is to forget all else! Here is perfect relaxation. We rest from what would become business worries, we keep our best foot forward and keep the stream of power smooth running and up to normal.

America is the hobby center of the universe probably because we need hobbies more than other countries and because that need begets them. Since we have become the most rapid nation on earth we have had a series of great hobbies.

Let us drop back for a perspective on the radio craze. It is to date the world's greatest hobby. Statisticians will take years to figure the number of suicides that this remarkable interest prevented. It kept thousands of people so busy that they couldn't take time to think of their troubles and they kept on living in spite of them. In preparation for radio the world, and America in particular, had gone science, mechanics and problem mad. National magazines and the manual training departments in our schools had been educating us, by the millions, so that we were all ready for radio.

That popularized scientific education was an answer to the need of a generation that had speeded up almost beyond conception in its living and working tempo. If all of our time was not taken up, we slowed down and the contrast between our working speed and our leisure was too great to be endured. So we had to have things to make us think. When the little think-cap is working, there is little time for worry. We craved problems, we were ideal sub-

IN this hobby analysis, Mr. Pfeil, who is in close touch with amateur movies, predicts for home movie making the greatest vogue of any hobby in history.

jects for problems; we wanted to face the necessity of doing something ourselves, of working something out.

So it was natural that millions should gravitate to the radio hobby. Multitudes of mechanically pioneering spirits have found happiness in radio from the "build-your-own" angle. This is evidenced by the enormous sale of radio parts, which is still active. Radio gave us the chance to study, to build, to change, to improve, to refine.

Again, a glance backward and we see the Kodak hobby. It is easy to remember those days when the empty film cartons fairly littered our parks. Unless we remember incorrectly, this hobby was at its height when developing trays, hypo, M. Q. tubes, printing frames and the like were sold by the carload. Here started the little kitchen and basement laboratories, the sort of "roll your own" institutions that are the essence of any good hobby. The kind of hobby that pays dividends, of the one hundred per cent variety, in pleasure and happiness, is the hobby where we dig in and do things ourselves.

Other retrospects would take us to the phonograph and, still earlier, to the piano. But these were entertainments and not real hobbies, because we could not tinker with them or build them ourselves; they were ready made for us. The motor car fits in between these two classes. The cross-word puzzle was pure problem hobby.

American hobby-riders who were, for a while, on the hunt for something new have, in the last year or so, made a new find. They have spotted another hobby that offers opportunity for work and study, that will produce something of lasting and satisfying character and that presents problems, work, planning, disappointments—and triumph.

Yes, *Amateur Movies!* Where does the dyed-in-the-wool hobbyist belong if not here? Especially is that true, now that negative and positive stocks are available and those kitchen and basement laboratories can again go into production. Amateur movies

are on the threshold of the greatest hobby hall of all history. Thousands upon thousands of movie outfits have been sold and, as yet, only a few of the pioneering spirits are at movie-making seriously and only the surface has been scratched. To some extent, the home laboratories are at work making titles, splicing and editing, but imagine what will occur when the multitudes of old radio fans of the "roll your own" type gravitate to amateur movies and become the "reel your own" type. This class of fan will insist on doing the job from soup to nuts. To them, there will be the real fun. They are the kind that can stand failures because they crave up-hill battles of any kind. They want to feel like William the Conqueror when they succeed.

Reversible film made the amateur movie possible in a big way because of the momentum this hobby gained through the certain and definite beginner's results that reversible film insured. But the pure hobby rider will want more, because he will want to do the whole works from loading the camera to projecting the picture. This, the positive and negative stocks give him.

Negative and positive stocks will require new tools. Supply will quickly follow demand and many types of tanks, drums, printing machines, of the hand and cheap power kind, prepared chemicals and all of it will be available in every locality. All of these little trinkets, in quantity production, can be sold at surprisingly low prices, particularly in the more simple types. There will also be the home grown varieties and it would not be surprising to see single sprockets and other parts for sale so that home laboratories can build their own printers.

It also follows that all the camera shops, which are now doing developing and printing of the still kind, will equip themselves to serve the movie fans by developing negatives and printing positives in from four to eight hours, eliminating the impatient waits to see results. All of this will help to carry the greatest of all hobbies nearer to its destined goal of popularity.

Another minor thing that will help amateur movies along will be the lower priced fifty and, possibly, twenty-five foot rolls of film for amateur outfits. Except for travel and photoplay work, the hundred

(Continued on page 63)



Photograph by Warren Boyer

In Three Dimensions

The Possibilities of Suggesting Stereoscopic Effects in Motion Pictures Are Well Illustrated by This Photograph.

AND SO ASHORE

*Being Portions of the Diary of Lucretia Amaryllis Jones-Hicks
February--April, 1928*

Released for publication in AMATEUR MOVIE MAKERS, December 1942

(Permission to print granted by K. L. Noone, Administratrix of Estate of Mrs. Jones-Hicks.)



"The man left me at the Ritz"

Feb. 6, 1928. Arrived in New York this morning. Boring's man met me at train as I had Bert wire them I should expect that service. (I heard Bert offering to bet this would be the first *personally conducted* cruise in history, but I ignored it.) The man left me at the Ritz, where Bert had reserved a room, but when I realized that they charged extra for meals I phoned the Boring man again to come immediately, as I preferred to stop at the Young Women's Christian Association. As Hiram always said, because we struck oil on our farm in Oklahoma is no reason for us to set fire to it! After I settled down, I phoned the Boring office again to ask if they supplied a person to go shopping with me in New York and was *surprised* to learn they didn't! Very, *very* strange, I'd say! However, I was prepared for anything after I learned the splendid scenario I had entered for the contest had not won the prize. It should have, in all fairness. Everyone said it was a remarkable effort. I really had decided to cancel my reservations, but Estelle, Bert's wife, protested at once. Of course, as she said, they'd be lonely without me, but they felt such a prominent woman should be a member of the first cinematic cruise, especially since the West Key-port Hawk-Eye had published my picture when I entered my scenario.

Thirty-two

Mrs. Abbott said that was because I own half the town, but you know how some people are! Talked further with the Boring office and they finally sent up a young woman to shop with me. Decided, after we called at a few Fifth Avenue shops, that I didn't need anything.

Feb. 7th. Nearly missed sailing as Boring didn't send a man to see me to boat. Had to telephone them again. Strange, *very* strange! Could not understand why captain did not meet me on arrival. Mr. Wells met me, however, and apologized for his absence. Mr. Wells seems very nice. Hope he's competent! Looks very young—not a day over 32! Bert made inquiries about him and says he's one of the best in the business, though, so I suppose it's all right. But I *don't* like his not having provided someone to unpack my baggage immediately. The things might get wrinkled. Everyone seems very enthusiastic about their quarters. Mine don't seem much. The brass bed certainly takes up a third of the room! Of course it's rather pretty, but one expects that! Wore my green velvet with my rubies down to dinner. I had hard struggling to get Mrs. Rogers to do my dresses as they should be, but she would have been proud if she could have seen the attention I attracted. I sat at a small table alone, but decided I might as well be sociable. One needn't keep up acquaintances afterwards. So I shall tell Mr. Wells in the morning that I have decided to join a party

which sat near me. The woman was dressed very simply, but one must make allowances. She's probably quite poor. Made inquiries and learn family are Honorable Mr. and Mrs. Reginald Hugh Cecil-Cecil of London with their son. Sorry they're English.

Feb. 8th. Spoke to Mr. Wells about table. Hope he hasn't taken cold. Had very bad coughing spell and I took it he asked me to speak to steward. I did so, as he seemed to be ill. Steward had insolence not to accede at once so I took matters into my own hands, and the Cecil-Cecils breakfasted with me at their table. Afterward overheard their son telling them some person on board would be a scenario in herself and pleading with them not to spoil his fun. They promised to point her out to me. Mrs. Cecil-Cecil spoke very nicely afterward. She had seemed embarrassed or something at breakfast, but I explained one couldn't always be exclusive and tried to put her at her ease. They chose the cast yesterday for scenario to cover whole trip. I didn't join them. I don't believe they really read mine through. So much talk about the fun, however, I looked in on them this morning. Find that Mrs. Cecil-Cecil has the role of a grande dame. I suppose I should have given them a chance to select me, but she does fairly well. I can give her points at the table. I don't seem to see much of her anywhere else. Mr. Wells says anyone who



"I explained one couldn't always be exclusive and tried to put her at her ease"

"Everybody's shooting and excited over the play. So bored with it myself."



wishes can film the scenes as they go along, so I brought my camera down and made suggestions to him that I think will help to save the picture from utter failure, if anything could help out that scenario! I might as well do what I can. Mrs. Cecil-Cecil says the author, who was an amateur when this scenario was written, has since had one accepted for John Gilbert. I'm very sure it's nothing I'd want to see! Everybody's shooting and excited over the play. So bored with it myself, decided go on deck and read. Mrs. Abbott sent me a copy of "The Circus Parade" with a note that she knew I'd be *one* who could appreciate it. Very nice of her, I thought. Mr. Brainerd, a steel man from Pennsylvania, who has the chair beside me, looked so peculiar when I threw it with all my strength overboard, after an hour or so, that I had to tell him about it, and I can say that I added a few words about Mrs. Abbott. He agreed right away that it was a whale of a book, which I thought a queer expression to use, but I guess he means all right. He said he'd get me a copy of D'Annunzio's "The Flame of Youth," as I'd like it immensely. I asked him who D'Annunzio was and he said he was an Italian patriot. Mr. Brainerd has very nice eyes. They twinkle so de-

lightfully. He brought up the book later. Sea continues balmy.

Feb. 10th. Ill. Neglected my diary yesterday! Sea not so balmy.

Feb. 11th. Very ill. Sea distinctly not balmy.

Feb. 12th. Ill. Everyone but me seems enjoying life on board, and I hear the picture is making headway. Mrs. Cecil-Cecil came to see me at last and says it's lovely, but one could not judge much by *her* opinion. Sea is *not* balmy.

P. S. I shall not speak to that Mr. Brainerd again during the entire voyage. Mr. Wells will have to change my chair.

Feb. 18th. Wanted them to land at Tangiers for scene which I think should be put in play. Mr. Wells says surely would improve play, but ship could not stop there. Very, very strange!

March 5th. Have not written in diary for days. Too occupied trying save play from ruin!

March 19th. Landed at Naples yesterday. Mr. Wells took us to out of way spot today and happened on village wedding. Whole place en fête. He made arrangements party film wedding. Everybody did. I will have to put up with one of their dupes. It's too unfortunate. I had the whole thing studied out and it would have been perfect if I hadn't been so excited I forgot to press the

button. Party did some filming on scenario. Am sure it was all wrong, because Mr. Wells wouldn't follow my advice on anything.

March 20th. Went to Capri and we did more filming on scenario. Hero proposes amid such *romantic* surroundings. Made me think of night Hiram proposed to me, out in Oklahoma. It would have been more romantic than this if Hiram hadn't been taken suddenly with one of his attacks of hay fever. He'd never have gone through with it but for my encouragement. There certainly are times when a man needs womanly help!

March 24th. They're all going to Monte Carlo today. It just isn't seemly that any party should go to Monte Carlo and the Holy Land on the same cruise. So I shall stay on board. I have my principles. Perhaps next year I might come over and do these places, and it certainly would be interesting to act in a scenario that would fit Monte Carlo. Just now I'm all keyed up religiously, and I even kept thoughts of Mrs. Abbott out of my mind until we got safely out of Jerusalem!

April 2nd. On the way home. Picture progressing so well, in spite of scenario, may amount to something after all. Forgot to say for quite a while, sea balmy.

(Continued on page 54)

PRECIOUS Moments

Intimate Scenes from the

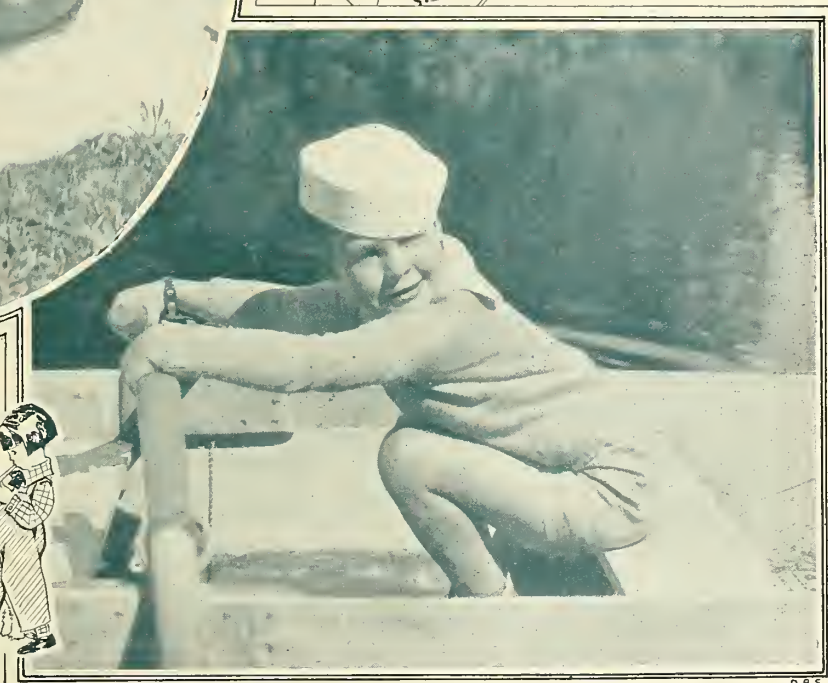
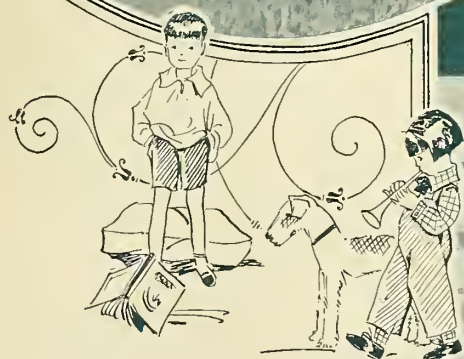
THE mothers and fathers of this cine-generation are indeed living in a magic age, for they can keep their little ones with them always. They may grow up and journey far away, but their living counterparts remain at home in those little rolls of amateur film, ever ready to relive again the springtime of their youth.



From STILL MORE PRECIOUS FILMS

Film Life of Rebecca Boyer

THESE illustrations from such a cine-biography prove beyond the power of words the charm of motion picture family records. They were taken by Warren Boyer for Mr. and Mrs. Ralph L. Boyer of Westport, Connecticut.





CRITICAL FOCUSING

Reviews to Aid the Amateur

The Forbidden Woman

PATHE EXCHANGE, INC.

DirectorPaul L. Stein
Photographed by.....David Abel

SILVER CLOTH: The cinematic possibilities of cloth of silver are revealed in this picture by scenes in which the leading woman is gowned in this shimmering material. Cinematically thrilling photography results. If used with restraint the photographic quality of this material, either in costumes or settings, offers opportunity for new beauty.

COSTUME TASTE: The importance of becoming costumes is unusually well illustrated by the leading woman, who, in this reviewer's opinion, ran the gamut from exquisite beauty to very nearly the ridiculous in gowning, due to the unevenness of the taste with which her costumes had been selected. And many and weird were the variations in the dressing of her hair, from the most becoming of coiffures to tonsorial oddities. Variety in costuming is not so much to be desired as attainment of perfection in delineation of the required type. By analysis of this sort the amateur may learn from the professionals errors, as well as from his successes.

AERIAL CINEMATICS

From *The Magic Flame*

Photograph by United Artists

Pajamas

FOX FILM CORPORATION

DirectorJ. G. Blystone
Photographed by.....Glen MacWilliams

SCENIC BACKGROUNDS: Marvelous beauty in scenic backgrounds for a photoplay is attained in this film which is enacted against the majestic curtain of the Canadian Rockies. Studio sets and artificial devices seem meaningless, indeed, in contrast with this magnificent display of natural beauty. And, since the amateur has far easier access to the great outdoors, than to artificial backgrounds, the striking factor revealed is a distinct advantage in this respect for the amateur with his mobile equipment.

SCENARIO: This picture might be considered a scenic with a plot. In this regard it is suggestive to the amateur in pointing out how interest can be added to scenics and travel pictures by the inclusion of a story.

THE TOUCH OF REALISM

Reality is given to the painted backdrop by means of the model roof in the foreground, as used in *Rose of the Golden West*.

Uncle Tom's Cabin

UNIVERSAL PICTURES CORP'N

DirectorHarry Pollard
Photographed by.. {Charles Stumar
 {Jacob Kull

UNDERLYING MOTIFS: A possibility, which was not developed, was suggested by this picture, and it may interest amateurs to experiment with this idea. The cinema has inherent possibilities for developing to its maximum effectiveness the device, illustrated by the use of the chorus in Greek drama, to attain unity and to emphasize the underlying theme. Producers have occasionally hinted at the possibilities of this treatment. For example the gossiping neighbors in "A Woman of the World," with their chairs incessantly rocking, were shown from time to time, cleverly keeping to the fore the atmosphere of the small town where the action occurs. In "White Gold" the idea was developed in stressing the monotony of the sheep ranch. The monotonous swinging of a lamp, the rhythmic clinking of chips and, again, the rocking of a chair, all served as expressions of the theme.

Now, the second part of Uncle Tom's Cabin is closely bound up



Photograph by First National

with river life on the Mississippi. There are a few short closeups of the paddle wheels of a river boat, most interesting cinematically. This might have been used as a theme, and repeated sufficiently to establish the river motif definitely, but it was not done, and a powerful opportunity was undeveloped. Or going a little further afield, it is obvious that in this story of slavery the whip could be used as a recurring motif.

There are many illustrations of this plan in music, which help to throw an interesting sidelight on its possible treatment in filming. Because of the extreme delicacy of the reactions of the eye, which, except in very unusual cases, is more discerning of detail than the ear, it is plain that greater care must be taken in developing visual themes than is re-

In discovering the maximum cinematic value in these subjects, the importance of the closeup cannot be too strongly emphasized. Unusual camera angles also play an important part.

casts. The reproduction of the singer's voice and the synchronization with the action are remarkable results of laboratory research and technical skill. The future holds definite promise of a synchronization device



Photograph by Metro Goldwyn Mayer



Photograph by Fox

quired for auditory themes. This indicates the necessity for subtlety in working along these lines.

Amateurs to whom this general thought appeals may find that in working it out they have contributed an important forward step towards the fullest cinematic expression.

Dress Parade

PATHE EXCHANGE, INC.

DirectorDonald Crisp
Photographed by....Peveral Morley

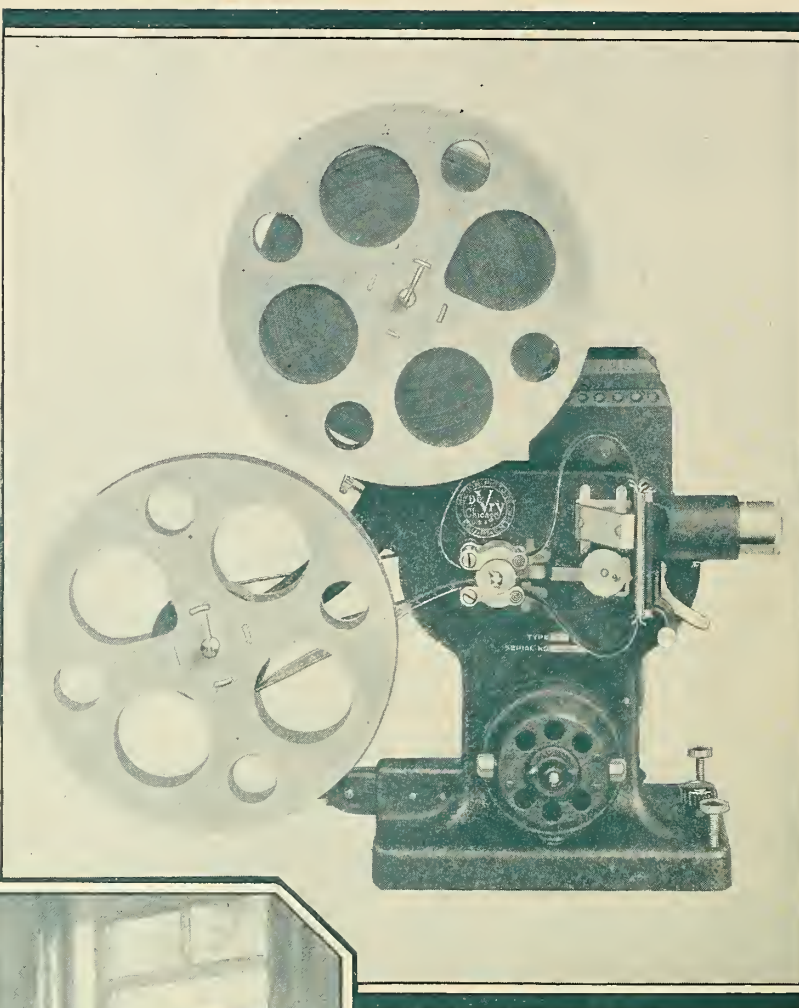
SERVICE CINEMATICS: This picture again illustrates the definite cinematic possibilities of masses of marching men. Whether the wheeling troops be of the Army, Navy or Marine Corps of this or any other nation, or the swinging lines of fraternal orders or other trained groups, their mass movements invite interpretation through a cine camera.

The Jazz Singer

WARNER BROTHERS PICTURE CO., INC.
Directed by.....Alan Crosland
Photographed by.....Hal Mohr

THE VITAPHONE. By the use of the Vitaphone in the body of this photoplay another milestone has been passed on the road to the future. The amateur's chief interest in the Jazz Singer will be in the extension of the use of talking movies which it fore-

that will be available to amateurs. Experiments on this device are well past the stage of uncertainty and marketing awaits the perfection of distribution methods. Amateur cinematography will before long widen to embrace the musicians of the family and the community and two arts will be linked in amateur experiment.



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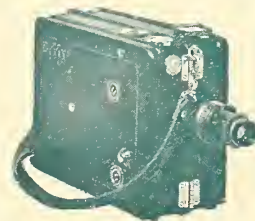
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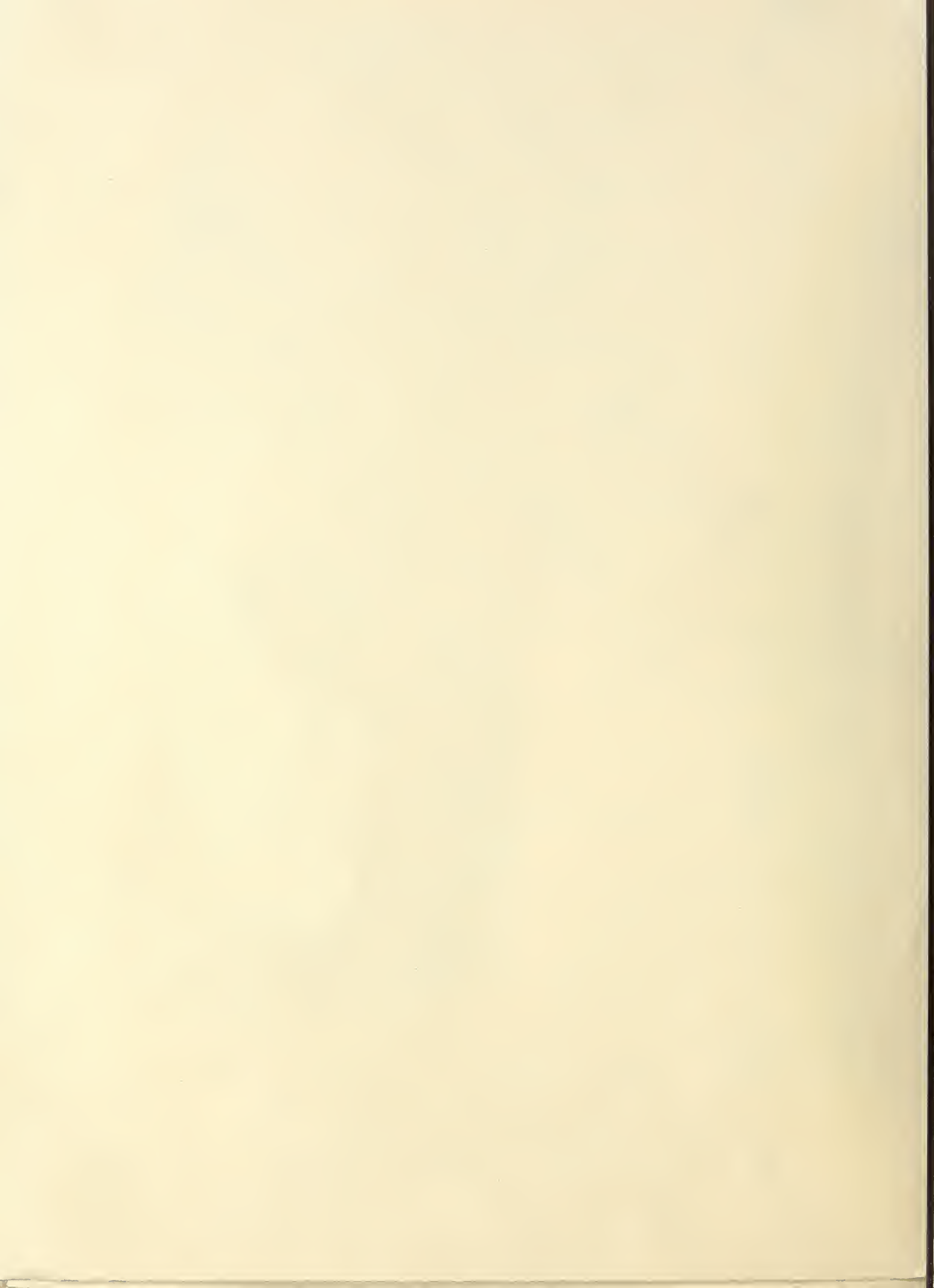


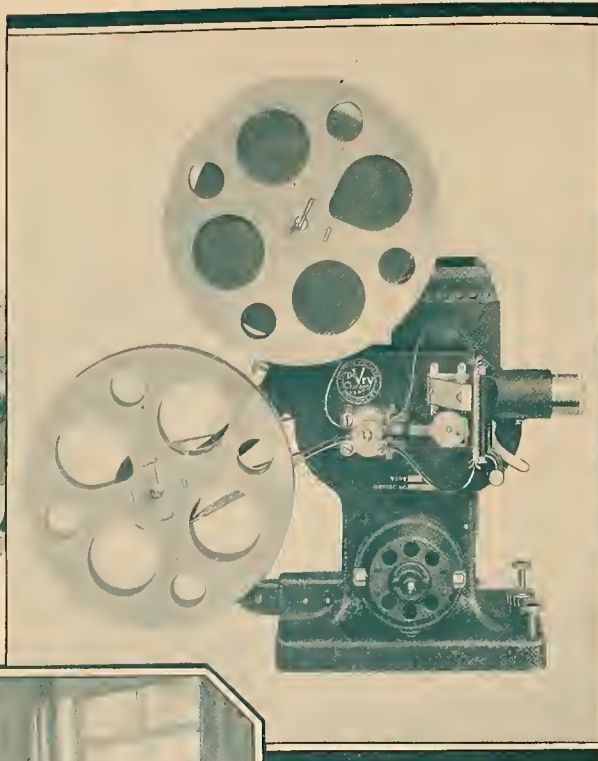
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DeVry

HOME MOVIE
EQUIPMENT

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FILTER DATA

DON'T get too technical," quoth the Editor as he gave me this assignment, "just tell our readers what filters are, how they affect the quality of our pictures and any cautionary remarks you may think of."

Now, as filters are a very technical piece of apparatus, you can understand what a hard job he gave me. So heeding the caution I decided to write this in two parts, the first merely a starter on what a filter is and how to use one and the second part describing the action of filters on any piece of film, including stills.

Filters, as most amateurs have discovered, are little glass gadgets that you put in front of the lens. They are really either two pieces of glass with a piece of dyed gelatin between them or a piece of stained glass. Their function is to cut off some of the rays of light that tend to affect the emulsion of the film too strongly. Amateurs use filters principally to prevent over-exposure when taking sea or snow scenes. The filter cuts down the exposure because its color allows only the stronger light rays to reach the sensitized surface of the film. Have you ever noticed that the scene you took because of its beautiful cloud effects, when screened showed a perfectly clear sky? This was because the intense blue rays from the sky blotted out the hazy clouds, visible to the eye but too weak in competition with the bare sky to register on the film. A color filter used in a scene of this kind will bring out these clouds just as they appeared to the naked eye. An excellent plan is to use the graduated filter recently introduced in the amateur movie field. This filter starts as clear glass and gradually deepens until it is a deep yellow. The advantage of this graduation is that the cloud and distant landscape will be held back enough to register on the film

By Don Bennet

and at the same time, foreground objects, which require more exposure, will get the normal amount of light through the clear section of the glass. This filter may be turned on edge when you are taking a scene that has on one side a woods or large building that fills the frame from top to bottom, with the rest of the frame taken up with sky, or water, or distant open landscape. The result in this case will be that the dark area at the side will show remarkable detail and at the same time the open part, which normally requires less exposure, will have been held back by the filter and will be properly exposed.

Filters now available for amateur cameras are only three in number, the 2X, 4X and graduated. There are several other filters whose color value allows them to be used with amateur film. These are not yet manufactured in such form that they can be readily placed on existing amateur cameras.

The right place to use any one of the three filters named depends entirely upon the conditions. The 4X filter should be used where the light is unusually strong, for example, in tropical countries or with glaciers. When photographing from an aeroplane at an altitude of more than five hundred feet it is necessary to use a filter. The 2X is suggested for this. If the filter is not used the bluish ground haze will cause a distinct foggy effect.

The marks 2X and 4X on your filter refer to the exposure factor. You simply double the exposure for one and quadruple it for the other. Adapting this to your movie camera

it means that you open the lens diaphragm one number for the 2X and two numbers for the 4X. Example: The exposure card tells you that for the scene you are ready to photograph, lens diaphragm should be set at *f*.11. Using the 2X filter you open the lens to *f*.8, which doubles the exposure. Using a 4X filter you set the lens at *f*.6.3 which again doubles it. *Caution.* Do not open the lens two numbers for the 2X or four numbers for the 4X.

When using a filter on your camera be careful that the sun or a strong reflection does not strike the filter or the picture will be fogged from the flare.

In looking over a list of filters manufactured by one prominent company I find one hundred and nine listed. These, of course, have many uses both scientific and photographic. Of this whole number only five, due to their color value, could be used with amateur film until the recent introduction of panchromatic film of 16 mm. width, which opens a new field to the amateur movie maker. The panchromatic film, I might explain, has an emulsion which has been sensitized well into the red end of the spectrum making it sensitive to nearly all colors visible to the eye. To make these colors register properly in black and white on the film various filters different in color from the filters we now use in our work are selected to bring out the color that we wish to accentuate. The use of panchromatic film in amateur cameras is too large a subject to deal with in this short article.

A handy filter for use not on the camera, but for studying the subject, is the No. 49 commonly known as the monotone filter. When the subject is viewed through this filter everything is reduced to black and white just as it will appear on the screen.

THE MAGIC OF FILTERS
The same scene taken without
and then with a filter



Photographs Courtesy of Burleigh Brooks

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Here then, members of the Amateur Cinema League, is an opportunity to help the cause of amateur movie making in a tangible way while you try for fame and a substantial reward.

The contest has the complete endorsement of the Amateur Cinema League. Hiram Percy Maxim, president of the league, is one of the contest judges.

PHOTOPLAY wants *your* co-operation.

The contest closes December 31st. You have plenty of time to enter your best film. Full rules may be found in every issue of PHOTOPLAY.

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is membership in the



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Photograph by Fox

CLOSEUPS

Amateur Activities



Photograph by Eastman Kodak Co.

Pillars of the League

IN this anniversary number of **AMATEUR MOVIE MAKERS**, the Amateur Cinema League publishes, with a deep and sincere pride, the names of its members whose early and exceptional support was such an important factor in our establishment.

We record two names as sustaining members of the League, a sustaining membership providing an annual income to the League treasury of \$50. They are: George Eastman and R. P. Stine-man.

Twenty-seven of our members have taken out life membership, at \$100 each. This type of membership is not only a most welcome support to League activities but is a convenience to busy men and women. Our life members are: Carl W. Ackerman, Charles E. Bedaux, Jules E. Brulatour, Maurice J. Caplan, Roy D. Chapin, E. L. Cummins, Mrs. Ethel F. Duveen, H. H. Franklin, Amelita Galli-Curci, Charles A. Harrison, A. C. Hayden, H. Earl Hoover, L. B. Jones, Richard C. Lindsay, John Bross Lloyd, J. H. McNabb, Hiram Percy Maxim, C. Hayward Murphy, George D. Pratt, Jr., W. H. Schmidlapp, Frank Seaman, Walter A. Strong, Bernal H. Swab, Elmer Z. Taylor, Stephen F. Voorhees, T. A. Willard and Philip K. Wrigley. Three of our members, realizing the need of the League for substantial finances at the beginning of its operations, took out five-year memberships. They are: W. P. Ingersoll, Raymond W. Stephens and Barclay Warburton.

Two members sent us two-year memberships in advance. Their names are: Mrs. James W. Hughes and Dr. George E. Dash.

YESTERDAY AND TODAY

Left: the old time photographer from Sunrise.
Right: J. Farrell MacDonald as the Modern Cinemist.

I want to take this opportunity publicly to acknowledge this exceptional support of our organization on behalf of the Board of Directors. The Board has been heartened and encouraged by it. I want to point out to our annual members that the transference of an annual membership to one of a higher class is a distinct service to the League and, I believe,

that for the coming summer amateur movie equipment is to be made part of the camp outfit. Library films are to be rented for exhibition in addition to the films made by the boys themselves. There could be nothing finer for a rainy evening in camp than a good movie show, particularly when members of the audience are in the casts of the pictures.

Memorial

A GREAT tribute to the power for good of the amateur movie camera was recorded recently in the little town of Newport Beach, California. A mother, in memory of two deceased sons, gave a complete movie outfit to League member W. H. Stockton, pastor of the Methodist Episcopal Church, to be used in connection with his work for the young people under his care. He promises to the readers of **AMATEUR MOVIE MAKERS** in the near future the story of this movie outfit, and what he has been able to do with it while working in the far reaches of the Great Western Desert.



AMATEUR EXPLOITATION

Clever Announcements Were Devised For a Recent Amateur Showing by W. T. McCarthy of Brooklyn, N. Y.

a real convenience to busy men and women. Headquarters welcomes such action and we hope that you will take it.

ROY W. WINTON,
Managing Director.

Movies at Camp

LAST summer, in a boy's camp at Schroon Lake, in New York State, three of the boys who had amateur movie cameras shot the various activities of camp life under the direction of Eugene Moses, camp director. It was customary for them to have a dramatic show once a week, and the activities filmed each week furnished a most delightful and interesting prelude to the stage show.

So successfully did this work out

Production Tip

"MY best pictures were my least expensive pictures." So spoke D. W. Griffith, famous director of many fine professional films. Let ambitious amateurs ponder over D. W.'s statement. Whether you are interested in group production, individual effort, or any other type of work with the movie camera, don't become disgruntled because you can't spend half your year's income on a picture. The secret of a successful picture lies not in "how much," but in "what thought, imagination, and ingenuity."

(Continued on page 58)

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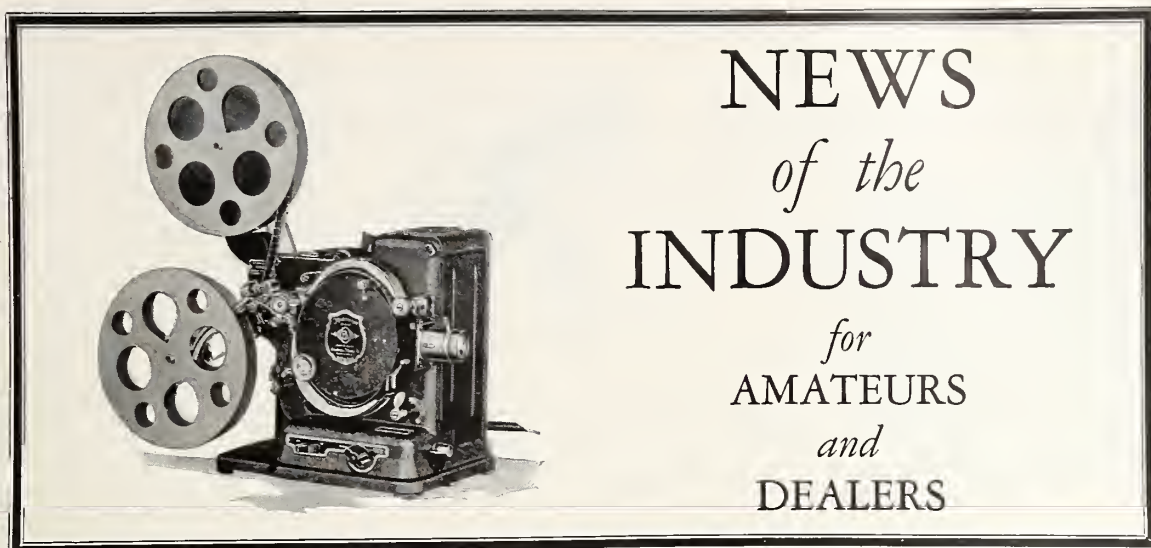
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NEWS of the INDUSTRY for AMATEURS and DEALERS

THE LATEST KODASCOPE

New Kodascope

A PROJECTOR that threads itself, runs the film backwards at the twist of a lever, projects stills from movie frames at the twist of another, rewinds the film by motor at twelve times speed, and then folds up into a space 10¼ inches by 9 by 7½, is being put on the market by the Eastman Kodak Company.

The new machine is the Kodascope Model B. The illumination is from a 200-watt bulb reflected by a mirror through condensing lenses. It will throw a picture 39 by 52 inches in size from a point 23 feet away with its standard two-inch lens; and it is possible to obtain the Kodascope B with a one-inch lens to throw a picture of that size at 11½ feet.

The projection is begun simply by starting the motor and inserting the end of the film into a slot. Two circular arms guide it into the gate and around to the take-up reel. When it reaches there a turn of a lever removes the arms so that the film may form its proper loops. Two other arms extending around the core of the take-up reel cause the beginning of the film to bind itself and take hold of the reel; then the arms spring open automatically. Thus the task of threading every film of an evening's entertainment is eliminated. The mechanism is entirely enclosed.

Focusing is accomplished by the slight movement of a lever that rotates around the barrel of the lens. Elevating the picture on the screen is the result of a partial turn of another lever. An additional novelty of the new projector is that when the framing lever is used the elevating lever does not have to be used to readjust the level of the picture on the screen. The picture remains at its fixed level automatically despite changes in framing.

When the still-picture lever arrests

THE Technical Department of AMATEUR MOVIE MAKERS, wishing to cooperate with manufacturers introducing new products to the amateur field, is now equipped to cooperate with them by testing and experimenting with material new to the market. Results of these tests will be published from time to time in this department. Address all inquiries to the Technical Department, AMATEUR MOVIE MAKERS, 105 W. 40th Street, New York, N. Y.

the motion on the screen to a single view, a gold-leaf screen which is only 1/50,000 of an inch thick is swung into position between the light and the film. This holds back the heat but lets the light go through, and thus permits the picture to show but protects the film from blistering, which would be the case if it were held stationary without protection from the concentrated rays of a 200-watt lamp. Of course amateur standard safety film is non-inflammable, but

a strong concentrated light will blister it.

When the Kodascope B is folded after a performance the upper reel arm fits into the body of the machine to form a carrying handle. The machine is very light in weight despite its elaborate mechanism.

DeVry 16 mm. Camera

FOLLOWING closely on their recently introduced 16 mm. projector, the DeVry Corporation announces the early appearance of their new 16 mm. camera. Its specifications, here published for the first time, include:

Construction — Metal throughout, finished in imitation leather grain; Size—21½x5½x7½ inches; Weight—4 pounds; Capacity—100 lineal, 250 equivalent feet of 16 mm. film; Finder — Two supplied—Telescopic spy-glass and direct vision types; Lens—Any from 20 mm. to 6 inch focus, from F 1.5 down in speed. 25 mm. F 3.5 standard; Shutter—Rotary disc, 180 degree opening; Intermittent—Cam and shuttle special;



TELLING NEW YORK ABOUT SHOW-AT-HOME MOVIE LIBRARY
A Unique Window Display Devised by Willoughbys

Complete Photoplays in 16 mm. size

RENTED

from your photographic dealer



Amuse the family with
"Felix"—the children's
favorite

From Home Film Library distributors you can rent new, wholesome pictures—excellently reproduced and adapted especially for the entertainment of children. The reels average over 300 feet in length and only a modest rental fee is charged.

Your own dealer has or will have shortly a complete library of a variety of Home Film Library subjects—comedies, animated cartoons, Westerns, animal dramas—all of them good clean pictures and as entertaining as the big downtown shows. For instance, Pat Sullivan's "Felix" series—best known and cleverest of animated cartoons—are Home Film releases.

It may be that your photographic dealer is already a distributor. At the time that AMATEUR MOVIE MAKERS goes to press, the following leading dealers have been established with exclusive franchises.

See them or write us direct for a complete new catalogue.

PROVIDENCE Stark Weather & Williams, Inc.	BOSTON Eastman Kodak Stores, Inc.	PHILADELPHIA Williams, Brown & Earle, Inc.
NEW HAVEN-BRIDGEPORT The Harvey & Lewis Company	SPRINGFIELD-WORCESTER The Harvey & Lewis Company	
PLAINFIELD Mortimer's	NEWARK Schaeffer & Company 103 Halsey St.	WATERBURY Curtis Art Company
NEW YORK CITY Wm. C. Cullen 12 Maiden Lane	BROOKLYN Fred'k Loeser & Co.	NEW YORK CITY Gillette Camera Stores, Inc. Park Avenue at 41st
REPUBLIC OF MEXICO American Photo Supply Co., S. A. Mexico, D. F.	WESTERN CANADA Regina Films, Limited Regina, Sask.	
LOS ANGELES Leavitt Cine Picture Co.	BUFFALO Buffalo Photo Material Co.	SAN FRANCISCO Leavitt Cine Picture Co.

HOME FILM LIBRARIES

INC.

100 EAST 42nd STREET
NEW YORK CITY

Take-Up—Positive, inside; Meter—Registers exposed film footage; Focus—By micrometer focusing mount; Motor—DeVry double spring, counterbalanced type for driving camera at all three speeds without any vibration; Operation—Automatic, spring drive at half normal—normal and super-speed.

Cine Art Library

CINE Art Productions announces this month that all their films are produced exclusively for home library use, rather than adapted to it. Their future productions will be made on this same basis.

Forty-eight

Joins Faculty

THE New York Institute of Photography, following its policy of securing recognized experts as members of its staff, recently arranged for the services of Mr. Karl A. Barleben, Jr. Mr. Barleben has charge of instruction in motion picture photography in the resident school of the Institute.

He is well known throughout the country as the Cine-editor of "American Photography," is a member of the Society of Motion Picture Engineers and is recognized as an authority on both the taking and projection of motion pictures.

Reel of the Month

EACH month the finest news pictures of current world events chosen from all sources by a selection board are now available to all amateur movie fans who join the Reel of the Month Club, a 16mm. news-reel membership system, conceived by William J. Ganz, originator of the unique "Highlites From the News," and through whose efforts the films depicting the memorable trans-Atlantic flight of Col. Charles Lindbergh were first made available to users of amateur projection machines. This is a plan which will undoubtedly appeal to many amateurs, offering as it does a selective service on the part of experts, which the individual could not otherwise secure.

Film Coupons

A CONVENIENT coupon system for the rental of Show-at-Home Library films is now at the disposal of library film fans, through Charles Willoughby, Inc., New York, N. Y.

The coupons are issued in book form, in four series, A, B, C and D. The smallest consists of five coupons and entitles the holder to rent Show-at-Home films to the amount of \$17.50. The other books are of 10, 26, and 52 coupons costing \$30.00, \$65.00 and \$104.00 respectively. All coupons are valid for one year from date of purchase. A period of 24 hours constitutes one rental, with the exception of a week-end from Saturday to Monday, which is considered the same.

"The Covered Wagon"

THE COVERED WAGON is to be available for home movies beginning with the 15th of December. The film has been procured by the Kodascope Libraries, to be rented to owners of 16 mm. projectors.

"The Covered Wagon" is by far the most elaborate production yet to be reduced to amateur standard film for home movie screens. Its story has become known even to a multitude of Americans who have not seen the great photoplay—the life of the wagon train on the long, long trail to Oregon in '48; the quarrel between the two outstanding young men of the train and their rivalry for the hand of the heroine; the heroism and vindication of the one she loves the more; Indian attacks; prairie fires; the fording of rivers; the great buffalo hunt; the trackless wastes of the Old West; and, finally, the wealth of characters who will never live again except in "The Covered Wagon."

Projection Aid

A BULB that can be attached to the Filmo projector in a few minutes time, enabling the amateur to change reels with plenty of light and causing no annoyance to the audience, is a clever new device offered to amateurs by Williams, Brown and Earle, Philadelphia, Pa. The light has a pull chain switch and can be packed away with the projector without detaching.

Land of Sunshine

SELLING a state on the basis of the possibilities it holds for the amateur movie maker for beautiful cinematic compositions and rare opportunities for filming is a recent activity of amateur movie fan, Fred N. Burt, of De Leon Springs, Florida. Mr. Burt invites all amateur cinematographers to write to him concerning the cinematic possibilities of his native state.

New Film Humidor

A CASE designed for the express purpose of preserving and storing 16 mm. films is offered by the United Projector and Film Corporation, Buffalo, N. Y.

This case has a special humidor arrangement in the cover which permits moistening and helps to preserve the film. It also affords a most convenient way to store and index films, as it is divided into compartments and the compartments are numbered, making indexing a very simple matter. The case is substantially built, is equipped with a strong handle and has a lock and key for safety. It comes in three sizes to accommodate 8, 16 and 24 reels.

Your film should always be kept in a cool, damp place when not being used in the projector. It is a

fact that heat and a dry atmosphere destroy the pliability of the celluloid base of the film rendering it brittle and weakening it.

A Humidor Case is a very desirable piece of equipment for the amateur projectionist who has regard for his film and the film entrusted to his care.

Wohl Cameralite

A NEW blue-white twin arc light, known as the "Cameralite", has been placed on the market by the M. J. Wohl & Company, Inc., of Long Island City, New York.

In appearance the light is about the same shape and size of a large Kodak. It operates from either A. C. or D. C. at 1000 watts and draws about ten amperes of current. Its accompanying accessories such as a 15-foot lamp cord, table stand, handle and carbons are nicely tucked away in the case itself. It can be set up and lighted in two minutes. It can be held in the hand, or used on a special tripod which is supplied with it. With this light, one can take indoor scenes covering 30 square feet, and get full exposure at 16 pictures per second.

Film Cement

A FILM cement, made especially for non-flam film, is offered to amateurs this month by the Cinema Products Company, Buffalo, New York.

The cement is used the same as others now in use, with the possible exception that holding the brush to the film a bit longer seems to make a stronger splice.

Cullen's Special Filmo Camera Cases



Regular Case

Made of heavy sole leather with plush lining. Compartments for 4 100 ft. Cine films, telephoto lens, fast lens, color filters, finders, etc. Very little larger than the regular Filmo case but a hundred times more convenient.

BLACK \$20 TAN \$25

New Duplex Case

Made especially to carry the Filmo camera with Duplex Finder attached. Identically the same as our other case with slight additional space for added accessories.

BLACK \$20 TAN \$25

Allowance made on both for old case.

New Triax Tripod

New eye level model especially designed for amateur motion picture work. Open 56". Closed 16". Wt less than 2 lbs. Price.....\$7.50



Rental Service!

As the exclusive downtown agency of the

HOME FILM LIBRARIES, INC. we can now rent you cartoons, comedies, and dramas (complete pictures). No red tape; no deposit required.

CHARGE IS \$.75 PER REEL!

Drop in and get acquainted!

CULLEN

12 Maiden Lane
New York City

We have the most complete line of amateur movie apparatus in the financial district.



EXCLUSIVELY SIXTEEN

One of the three beautiful showrooms of the Leavitt Cine Picture Company of Los Angeles, San Diego and San Francisco



Burton Holmes' FILM REELS of TRAVEL

Edited and Titled by
BURTON HOLMES

**100 foot rolls for your
16mm. Projector
20 NEW RELEASES
\$7.50 Per Roll**

Surfing at Waikiki.
Kauai, Hawaii's Garden Island.
Hawaiian Shores.

"Great Waters" of Versailles.
Nine Glories of Paris.
Paris From a Motor Car.
Cafe Life in Paris.
Parisian Markets.
A Trip on the Seine.

Canals and Streets of Amsterdam.
Diamond Cutters of Amsterdam.
Going to Volendam.
The Cheese Market of Alkmaar.

Fjords of Norway.

Rolling Into Rio.

The Great Cataracts of Iguassu.

The New York Way Called Broad.
Fifth Avenue and the Forties.

Yosemite Vistas.
Waterfalls of the Yosemite.

Send for Booklet of Other Releases.

**THE BURTON HOLMES
LECTURES, INC.
7510 N. Ashland Avenue
Chicago, Illinois**

Film Cleaner

FILMITE, a film cleaning fluid, manufactured by Movieads, Inc., was recently put through a series of tests by the Technical Department of AMATEUR MOVIE MAKERS, with most satisfactory results.

Two 400 foot reels of 16mm. film were wound and rewound through a cloth saturated with Filmite, and the cloth showed traces of dirt still being removed on its third application. One reel of film was black and white, the other tinted blue, and both had been run through a projector about one hundred times each. The films were made in 1925. There was considerable rain in various parts of both reels, and, although rain cannot be eliminated, the dirt filling the scratches was practically entirely removed, which greatly improved subsequent projection. Filmite was also found to restore dry, brittle film to its proper condition, in a very short time.

Camera Insurance

PROTECTION from theft, loss, fire, forgetting of camera, projector and accessories, and breakage through accident, is a form of insurance offered to the amateur cinematographer by the Bass Camera Company, of Chicago, Ill. The rates for the United States and Canada are \$2.00 per \$100 valuation, with a minimum policy of \$10.00; for the entire world, \$3.00 per \$100 valuation, with a minimum policy of \$15.00. This idea is a splendid one, and is a protection for expensive cinema equipment that seems well worth while. The Bass Camera Company will send blanks on request to all those interested.

The Cine-Nizo

A NEW 9 mm. cine camera with spring motor drive is now available to amateur movie makers. This new camera, using Pathex film, is a product of the Niezoldi and Kraemer Company, Munich 23, Bavaria, Germany.

Some interesting notes published by Niezoldi & Kramer tell us that in this new camera several modern features are incorporated, and that the apparatus is of a very reliable, careful and modern construction.

The "Cine-Nizo" is the lightest in weight, the most compact and the smallest motor driven cine-camera existing today. With the spring motor it weighs only 2 pounds and 14 ounces, and measures 4 11/16 by 4 5/16 by 3 inches. It is hand held and is operated by an excellent spring motor, not detachable. The

motor winds quickly, silently and easily and drives without the least vibration. It insures an absolutely uniform speed of 16 pictures per second, which is automatically maintained. The operating button may be locked in position, thus enabling the cameraman to get into the picture. In addition, there is a handle for hand cranking with normal speed of eight or of one picture per turn, valuable for title and trick work.

The mechanism of the "Cine-Nizo" is of high grade accuracy. It produces professionally steady pictures, starts and stops smoothly, silently and instantaneously.

The "Cine-Nizo" is equipped with the best available German standard lenses of high speed and of finest definition, giving absolutely sharp and crisp images. In view of the smallness of the single pictures, this is one of the most important features of this camera. The famous German lenses of Schneider, Meyer or Zeiss are fitted to the camera, but other personal tastes in regard to the lens may be gratified. A lens hood and a filter may be used in connection with every lens, so that the optical equipment by its high grade perfection is in harmony with the fine quality of this ingenious, reliable and neat movie camera.

Sport Films

THE famous *Field & Stream Magazine* Motion Pictures of Hunting and Fishing are being made available for home use. Through arrangements made by *Field & Stream* with the Automatic Movie Display Corporation, 130 West 46th Street, New York, the latter are now reducing these films to 16 mm. size, to be sold in 100 ft. lengths, as in the case of the comedies, cartoons, and other subjects it handles.

The first two of these films are now ready. They are: "Hunting Great Grizzlies on the Alaskan Peninsula" and "With Bob White in the Sedge and Pine Woods of Mississippi."

"Hunting Great Grizzlies" is beyond any question the greatest motion picture of grizzly bear hunting ever made.

These pictures can be obtained in this form only through the Automatic Movie Display Corporation.

Vest Pocket Projector

A PROJECTOR that actually fits in the vest pocket, that shows Pathex 9 mm. films on the screen 13 by 18 inches, and that is designed with the precision of a Swiss watch,

LAUGHS

VITALUX
MOVIES

Special 100 ft. Vitalux Comedy Releases... Printed
on 16 m/m Safety Film... Quality Prints Guaranteed



ACTION! COMEDY!!

"Going to the Animal Fair"

One of the most amusing
cartoon subjects ever pro-
duced by famous animators.
All the funny antics of your
old friends!

See The

Krazy Kats
Dippy Dogs
Hasty Horses
Playful Pigs

A Vitalux Special—No. 150
\$7.50



"The Kosher Adventures of P. PERCY PIG"

Percy Pig — "Road
Hog" and "Speed
King!" Farmer Doo-
little—a "Hog" for
fresh meat!

Hasty the Hack
Horse!

Rufus the Rabbit!!
Caucus the Crow!!

All do their "Daily
Dozen" and a
dozen other
things daily!

A Vitalux Spe-
cial..... \$7.50



A Thrill-a-Second for Sportsmen!

Special Releases from the Field & Stream Library



"With Bob White in the Pine Woods of the Mississippi"—a remarkable quail picture with a thrill-a-second for those who love the smell of gunpowder—and the sight of bird dogs at work.

A real SPECIAL at.....\$7.50

WE have just obtained the exclusive distribution rights for the greatest collection of Hunting and Fishing Motion Pictures ever produced. *For the first time*, you can buy genuine thrill-a-second Field & Stream Motion Pictures—real "close-ups" of wild game, etc., in 100 ft. reels—printed on 16 m/m Safety Film—and the quality of every print guaranteed! Every sportsman—every lover of outdoor life will want one or more of these subjects—for home projection, for use at the Club—wherever sport lovers gather!

If your dealer cannot supply you, we will fill your order direct. Send for catalog of other Vitalux Releases, including comedy productions by Christie and other well known producers.



"Hunting Great Grizzlies in Alaska." Photography by that famous Alaskan hunter, Harold McCracken. The greatest bear-hunt picture ever taken. Real "close-ups"—real action every second.

A Double-Barreled Special....\$7.50

AUTOMATIC MOVIE DISPLAY CORPORATION

130 West 46th Street, New York City (Bryant 6321)

The 1928

Amateur Film Annual

Partial List of Contents:

WHO'S WHO IN AMATEUR MOTION PICTURES

Twelve rotogravure portraits of amateur filmdom's notables.

STANDARD MOTION PICTURES FOR THE AMATEUR

By Karl A. Barleben, Jr.

The motion picture editor of *American Photography* tells how the possessor of a standard camera can use it with profit.

PROJECTION FOR AMATEURS

By James R. Cameron

An important article by one of the authorities in the field. Projection is a subject that every amateur, without exception, should know.

CINEMATOGRAPHIC PHOTOGRAPHY

By A. H. Beardsley

In this article, the editor of *Photo-Era Magazine* deals with those branches of still photography which are really fundamental in the mastery of cinematography.

A COMPLETE DIRECTORY OF 16 MM. FILMS

No owner of a sixteen millimeter projector should be without this list. Each subject will be properly classified, which will help the amateur make his "find" on a second's notice.

The above is just a partial list of the contents. 4100 copies are already reserved, and more reservations are coming in with every mail. The edition is limited to 10,000 copies, so send in your reservation today—a postal card will do. Your dealer may not reprint, and the price after January Tenth will be \$2.50. The beauty of the binding and printing will make the *Amateur Film Annual* a bookmaker's masterpiece.

PRE-PUBLICATION PRICE

\$2.00
Postpaid

Handsomely and Permanently

Bound in Leatherette

By the Way

You can't make *perfect* movies without the help of THE CINE MINIATURE handbooks. They are helping more than 15,000 amateurs, and they will help you, too. The rates go up after January 1st, so take advantage of the present rates. 15c per copy—90c per year—two years \$1.60.

LEONARD CORDELL, Publisher
1636 NORTH WASHTENAW AVENUE
CHICAGO, ILLINOIS

makes its appearance on the market with this issue of *AMATEUR MOVIE MAKERS*. It is offered by the Ever-ready Movies, Inc., of New York, N. Y.

This projector, which is much more than a toy, is an ideal gift to the boy or girl who is interested in amateur movies, and would serve the purpose of developing this interest in an entertaining and instructive manner. Besides projecting a picture on a screen it can be held to the eye and the pictures viewed as with a stereopticon but with the advantages of motion. There are many fine subjects in the Pathex Library from which a choice can be made.

Home Movie Exhibition

A PROGRAM of 16 mm. film features, consisting of the work of an amateur photoplay group, an attractive selection of amateur shots of children, sports, and travel, and also professional features, is being shown this month by the Eastman Kodak Company in the form of a two hour entertainment in a number of Middle Western cities. In addition there is an instruction reel showing graphically the way to use a camera for the greatest success in taking amateur motion pictures.

The audiences are composed of persons interested in home movies who obtain tickets from the Cine-Kodak dealers in the various cities. The performance is being given four times a day for one, two, three, or four days depending on the size of each city, in hotel ballrooms or in other large assembly rooms.

The subjects on the program are "Fly Low Jack and the Game," the Rochester Community Players' amateur photoplay; "America Goes Over," from Kodak Cinegraphs; movies of trained seals and a Felix the Cat cartoon from the Kodashope Libraries; miscellaneous amateur movie scenes and the instruction reel. The pictures are shown with musical accompaniment.

For December the schedule of the home movie exhibition is: Detroit, November 30th and December 1st, 2nd, 3rd; Flint, December 5th; Grand Rapids, December 6th; Lansing, December 7th; Fort Wayne, December 8th; South Bend, December 10th; Indianapolis, December 12th, 13th, 14th; St. Louis, December 16th, 17th.

Film Viewing Machine

THE "Moviola-Midget," a machine for viewing film, which eliminates the projection of a picture for study preparatory to editing, is of interest to amateur movie makers. It is marketed by the Moviola Com-

pany, Hollywood, California, and is available in the 16 and 35 millimeter sizes. Its features are: Large lenses giving maximum enlargement. The picture is visible by both of the observer's eyes and even by more than one person at the same time. It uses cool light, allowing the film to be stopped as long as desired, the light being further diffused by opal glass. It is motor driven, with foot control of speed, forward or backward.

Rewind and Viewer

A rewind and viewing machine is shown in the accompanying illustration. The inventor, F. W. Two-good, of Riverside, California, says that it has been of great help to him in his work and that it has enabled him to speed up his editing, cutting and splicing, and turn out much more professional looking work. The device consists of a splicer, a magnifier for viewing, and a pair of rewinds.



THE TWOGOOD DEVICE

New Film Library

SIXTEEN millimeter Westerns comedies, dramas, educational and religious films are announced this month for both rental and sale by the Exclusive Film Service, Chicago, Ill. Attention is called to the religious films, which seem to be in recent demand, and of which few are available at the present time.

Photo Department

THE Nature Magazine, published in Washington, D. C., is inaugurating a photographic department and a series of special articles with its January, 1928 issue:

The department will be devoted to both still and motion picture photography, and the first issue will have an article on nature photography by L. W. Brownell, of Paterson, N. J., a leading authority in the study of flower, plant and insect life. An early contribution to this series will be an article by W. D. Kerst, Technical Editor of AMATEUR MOVIE MAKERS, on the use of the cine camera in nature work.

It is suggested that all of our readers who love nature and the outdoors follow this series of articles.

Don't endanger

the existence of valued original pictures in your collection by running them through your projection machine. One trip past the lens in your camera brought them into being. *Once through your projector may injure them irreparably.*

An event of historical importance—Junior making the winning touchdown—a particularly precious glimpse of Dad or Mother—subjects that cannot be replaced, should be treated like the treasures they are.

Let SUPERLAB make negatives for you from these valued originals. From them, perfect duplicate prints may be obtained whenever you desire, always equal to and often better than the originals. They are infinitely superior to duplicate direct positives which are bound to lose something in sharpness and detail each time the copy is effected.

Superlab Service

covers expert developing of negative, master printing, skilful, intelligent titling and editing, duplicate negatives, reduction prints and reduction negatives, produced with ultra-modern equipment by well-known professional technicians.

*Superlab service is available
through your dealer.*

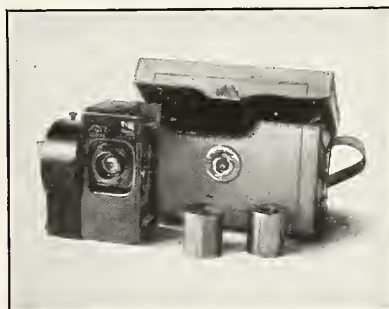
Superlab Corporation

233 West 42nd St., New York City

WISconsin 4020

Laboratories, Palisade, N. J.

LATEST MODEL



SEPT

*Double Spring
Adjustable Speed
Direct Focus on Film
35 mm*

Motion Pictures
Snap Shots
Time Exposures

DEALERS:

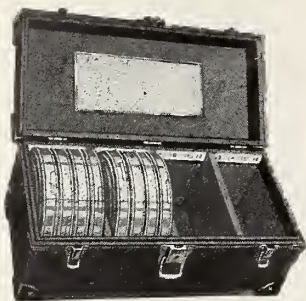
California, Hollywood
Kinemart, Inc.
1426 Beachwood Drive
California, Los Angeles
Eastman Kodak Stores, Inc.
510 South Broadway
California, San Francisco
Hirsch & Kaye
239 Grant Avenue
D. C., Washington, N. W.
Cinema Supply Company
804 Eleventh Street
Georgia, Atlanta
Eastman Kodak Stores
186 Peach Tree Street
Illinois, Chicago
Bass Camera Company
179 West Madison Street
Illinois, Chicago
Central Camera Company
112 South Wabash Avenue
Kansas, Emporia
Eckdall & McCarty

Maryland, Baltimore
Eastman Kodak Stores
223 Park Avenue
Massachusetts, Boston
Pinkham & Smith Company
292 Boylston Street
Michigan, Detroit
Metropolitan Motion Picture
Co.
2310 Case Avenue
New York, Little Falls
F. E. Abbott
501 Burrell Building
New York, New York
Abe Cohen's Exchange
113 Park Row
New York, New York
G. Gennert, Inc.
24 East 13th Street
New York, New York
Herbert & Huesgen Company
18 East 42nd Street

New York, New York
Medo Photo Supply Company
323 West 37th Street
New York, New York
New York Camera Exchange
109 Fulton Street
New York, New York
C. F. Ray
296 Fifth Avenue
New York, New York
Willoughby Camera Stores,
Inc.
110 West 32nd Street
Ohio, Cleveland
The Fowler & Slater Co.
806 Huron Road
Pennsylvania, Philadelphia
Williams, Brown & Earle
918 Chestnut Street
Washington, Seattle
Anderson Supply Company
111 Cherry Street

{ Wyko Projector Corporation }
130 West 46th St. - New York, N. Y.

HUMIDOR FILM STORAGE and CARRYING CASES



*A Most Convenient Way To Store
and Carry The 16mm. Film.*

Case is substantially built and attractively finished in black imitation leather. Handle is securely attached. Lock is substantial and sure. Sections are numbered to permit locating and indexing subjects.

Size for 16—400 foot reels of
16mm film in cans\$15.00
Size for 8—400 foot reels 13.00
Size for 24—400 foot reels 17.00

**United Projector & Film
Corp.**

228 Franklin St. 1112 Keenan Bldg.
Buffalo, N. Y. Pittsburgh, Pa.

BASS Offers a Lens for Fall and Winter Use

MEYER KINO-PLASMAT



f-1.5

Here is a lens ready to fit your Filmo. Sparkling definition, phenomenal speed, precisely mounted in micrometer mount, and the price is but \$54.00, money back if not satisfactory.

Send for the 60-page Bass Book of Cinema Apparatus, free to you on request.

BASS CAMERA COMPANY

179 West Madison Street
Chicago, - Illinois

AND SO ASHORE

(Continued from page 33)

April 5th. Never saw such enthusiasm among people as over that film. I think it's because they took part in it. Certainly I'll have to see the whole thing before I'll believe it's so fine. There's one thing—they have mighty good food on this boat. Sea continues balmy.

April 8th. Two days out of New York. I must say I'm glad I came. I've been rather thinking I might as well invite some of these people to Keyport. It's an extravagance, but it might be worth it socially. Some of them are really in my own class. I wish I'd known who they were in the beginning!

April 10th. Will land today. Cruise members giving a vote of thanks to Mr. Wells. It was not a round robin because I registered a conscientious protest. Mr. Wells was on the scenario judging committee. Not that that had anything to do with it. Round robin said members never had had such an enjoyable trip anywhere! Most extravagant, I call it. Invited the Cecil-Cecils to Keyport, but it seems they have to go direct to Washington. They were really very sorry to have to miss Keyport! I suppose it's because everybody wants to go directly home, after having been away so long, and that's why they can't come to Keyport now, so I've wired Estelle to let those extra servants go I radioed for.

April 15th. Home again. Everyone delighted with cruise picture. Can't see exactly why, myself. Never knew I was so popular. Everyone I've wanted to know has dropped in to welcome me home, and if I forget to mention the film, they ask to see it. Of course it must be said that I had a great deal to do with it. Bert is simply amazed over my own films. I think it would be just as well not to say anything about my borrowing dupes from the others. Everybody has had luck once in a while. But I'll have to think up some real excuse for being in so many of my own pictures. Bert has such an inquiring and determined way of getting what he wants, information and other things. I wonder how he came by it? Strange, very strange!

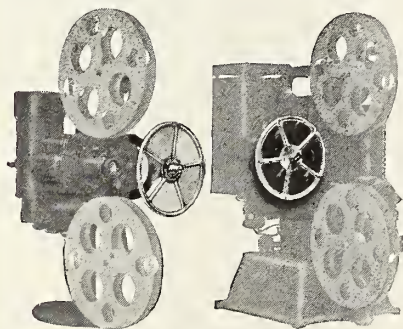
Passing the Buck

THE MOVIE STAR—"I can never marry you, Joe, but . . ."

HE—"But what?"

SHE—"If you'll drop around at the studio tomorrow, I'll introduce you to my double."—*Life.*

Add Color and Double Enjoyment TO YOUR HOME MOVIES



The illustration shows KOLO-RAY attached to a Model A Kodascope and a Filmo Projector. KOLO-RAY is made for Kodascope, Models A, B and C, and for Filmo 16 m/m Projectors. It can be attached in 30 seconds. No machine work or alteration needed.

Price \$7.50. At your local dealer's or sent postpaid. In ordering please be sure to specify the kind and model of projector on which Koloray is to be used.

KOLORAY

"Professional color effects
for home movies"

To Produce Professional
Color Effects and Tone
Down the Glaring White
of Amateur Film

Simply attach a Koloray to your 16 m/m projector and show your pictures in shades of amber, blue, green and red. Two-color combinations, too. You can produce the effects of moonlight and sunset. You can show the greens of the ocean or forest with a sunset sky; or the soft ambers of the woodland against the blue sky of a perfect day. The color possibilities with KOLORAY are almost limitless.

Descriptive literature on request.
BECKLEY and CHURCH, INC.
Cutler Building - Rochester, N. Y.

DEALERS—Use a Koloray on your demonstrating projector—It pays.

Second SCENARIO Call

OUR Travelogue Scenario Contest with a twenty-one day West Indies cruise as award was announced in the November number of **AMATEUR MOVIE MAKERS**. For your convenience, the rules are repeated below.

Contestants may be assured that their scenarios will go before a most distinguished jury. We are privileged to announce as the complete list of judges, these well-known men:

E. J. MONTAGNE, supervising production editor of Universal Pictures Corporation.

GILBERT SELDES, author of "The Seven Lively Arts," contributing author on the Motion Picture section of the latest Encyclopedia Britannica, associate editor of the *New Republic*, motion picture critic of the *Dial*, and contributor to the *Saturday Evening Post* and other magazines.

FREDERICK JAMES SMITH, managing editor of *Photoplay Magazine*.

GARDNER WELLS, of James Boring's Travel Service, amateur motion picture traveler and author.

JOHN BEARDSLEE CARRIGAN, editor of **AMATEUR MOVIE MAKERS**.



Cruise the colorful Mediterranean with Gardner Wells and film many strange and beautiful sights.

Rules for the Travelogue Scenario Contest

with the cooperation of

JAMES BORING'S TRAVEL SERVICE, INC.

- The contest is open to everybody except professional photoplay writers, officers of the Amateur Cinema League, members of the staff of **AMATEUR MOVIE MAKERS** or the Amateur Cinema League, and members of the staff of James Boring's Travel Service, Inc. **IT IS NOT NECESSARY TO GO ON ANY CRUISE OR TO SIGNIFY YOUR INTENTION TO GO ON ANY CRUISE IN ORDER TO ENTER THIS CONTEST.**
- This contest is for the best scenario submitted according to the following conditions:
 - It must not call for longer than one hour of screen showing.
 - It must be written upon a travel background and the action must take place in the places visited by the **MOVIE MAKERS MEDITERRANEAN TOUR** conducted by James Boring's Travel Service, Inc. **FULL AND FREE INFORMATION CONCERNING THESE PLACES IN THE MOVIE MAKERS MEDITERRANEAN TOUR CAN BE SECURED BY WRITING TO JAMES BORING'S TRAVEL SERVICE, INC., 45 ASTOR PLACE, NEW YORK CITY.**
 - The scenario must be so written that all shots to be taken on shore in the various ports to be visited on the **MOVIE MAKERS MEDITERRANEAN TOUR** will be exterior shots. No interiors allowed off ship. Interior shots will be allowed on board ship.
 - Each scenario must be accompanied by a synopsis of not more than 500 words.
 - The subject of the scenario may be melodrama, comedy, drama or tragedy.
 - Scenarios must be typewritten. Also synopses.
 - Scenarios must be addressed to **SCENARIO CONTEST EDITOR, AMATEUR MOVIE MAKERS, 105 WEST 40TH STREET, NEW YORK CITY.**
 - Contest entries must be in the hands of the Scenario Contest Editor by ending of January 5, 1928.
- Any number of scenarios may be submitted by one person.
- The judges for this contest will be **E. J. Montagne**, supervising production editor of Universal Pictures Corporation; **Gilbert Seldes**, the author; **Frederick James Smith**, managing editor of *Photoplay Magazine*; **Gardner Wells**, of James Boring's Travel Service, Inc., and **J. B. Carrigan**, editor, **AMATEUR MOVIE MAKERS**.
- The decision of the judges will be based upon:
 - Actability of scenario.
 - Interest of the scenario.
 - Proper use of local color settings as outlined in 2 above.
- No responsibility is assumed by the contest managers for lost manuscripts. Scenarios will not be returned unless requested, and postage is sent to cover return.
- The winner will be announced in the February number of **AMATEUR MOVIE MAKERS**.
- The prize for this contest is **A FREE CRUISE TO THE WEST INDIES**, to start February 11, 1928 (a 21-day cruise), as conducted by the James Boring's Travel Service, Inc., and as sold by them for \$425.00. This may be converted into a cash equivalent toward the purchase of a reservation for the **MOVIE MAKERS MEDITERRANEAN TOUR**, to start February 8, 1928 (a 62-day cruise), if so desired. Full information concerning these two cruises may be obtained by writing **James Boring's Travel Service, Inc., 45 Astor Place, New York City.**

Bring Your Movie Camera on This Cruise to the Mediterranean

THERE'S a rare treat for a limited number of Movie-Makers which YOU can share if you act quickly. It is to join the party of Movie-Makers which Gardner Wells is taking on James Boring's Third Annual Mediterranean Cruise.

The quaint customs of the strange Mediterranean peoples will be filmed. Also the little comedies and tragedies which abound on every hand in those old lands. And, of course, the many scenes of rare beauty.

Take advantage of this remarkable opportunity. You will make films packed full of odd and interesting features. You will be thrilled while making them and so will your friends every time you show them.

Gardner Wells, with his exceptional picture-making experience on former trips to the Mediterranean, will give you pointers on what and how to "shoot".

You'll have full time for enjoyment, social activities and picture-making. You will be relieved of every travel care and worry.

The Party will leave February 8th on the great White Star Liner **S. S. DORIC** which has been especially chartered for the cruise. During the 62 glorious days of the trip, visits will be made at Madeira, Gibraltar, Spain, Algiers, Blidah, Tunis and Carthage, Malta, Athens, Constantinople, Beirut, Damascus, Jerusalem, Cairo, Luxor, Syracuse, Naples, Amalfi, Capri, Monte Carlo and the Riviera.

One fee includes all expenses; stateroom, food, sight seeing trips—and the photographic direction of Gardner Wells.

Send at once for more particulars. Reservations are going fast. Mail the coupon today to avoid disappointment.

Gardner Wells
JAMES BORING'S
TRAVEL SERVICE, Inc.

DEPT. M-459

45 ASTOR PLACE, NEW YORK CITY

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JAMES BORING'S TRAVEL SERVICE,
DEPT. M-459
45 Astor Place, New York City.

Please send me details of the Movie-Makers' Mediterranean Cruise under your personal direction, sailing from New York, February 8th, 1928.

Name
Address
City State.....



GIFTS for

New Bell & Howell Crystal Pearl Bead Screens

Twenty-five beautiful new screens from which to choose. The surface of each is composed of millions of tiny, frosted white crystal pearl beads, firmly embedded. Pictures shown on these screens are rich and brilliant, soft and pleasing. Type A screens include spring roller, drawing screen into beautiful leatheroid, nickel-trimmed case. Types B and C are collapsible, furnished with appropriate cases. Type D mounted on non-collapsible, leatheroid-covered frame. Type E same as D, but cherry stained frame. Mark coupon.

SIZE	PRICE	Type B
15"x20"	\$22.50	\$15.00
22"x30"	25.00	20.00
30"x40"	30.00	25.00
36"x48"	35.00	30.00
39"x52"	40.00	35.00

SIZE	PRICE	Type D	Type E
15"x20"	\$12.50	\$10.00	\$ 7.50
22"x30"	15.00	12.50	10.00
30"x40"	20.00	15.00	15.00
36"x48"	25.00	20.00	20.00
39"x52"	30.00	25.00	25.00

New Telekinic Distance Lenses specially priced with filter and case



These are undoubtedly the world's finest distance lenses available at moderate prices. First importations from the famous Taylor-Hobson Cooke factories in England have just been received. Color filter and leather case included at special prices for Christmas giving. Viewfinder lenses, for correct field of view, and sunshade also included. Just the lenses to pick up distant shots while yachting, hunting, traveling, etc. Beautiful gifts.

T-H. C. 4"	F 4.5 Telekinic lens, \$60.00. With filter and case.....	\$65.00
T-H. C. 6"	F 5.5 Telekinic lens, 65.00. With filter and case.....	70.00
T-H. C. 3 3/4"	F 3.3 Telephoto lens, 85.00. With filter and case.....	90.00
T-H. C. 6"	F 4.5 Telephoto lens, 95.00. With filter and case.....	100.00

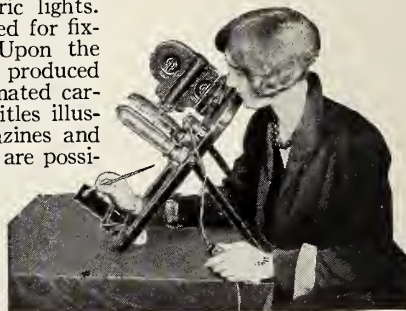
The HALLDORSON Cinema Mazda Light for movie interiors



The possession of this new 1000-watt light will lead to many happy "movie parties" indoors throughout the winter. Simply plug into any light socket, tilt silvered reflector to throw light beam upon individual or group, and "shoot." Lamp illustrated is fitted with mounting for use on table or chair. Price including leather finished case, \$31.00. Price with case and 4-section collapsible tripod stand, \$37.50. If an arc light is preferred, the Halldorson Twin Arc at \$65.00, complete with case, is a gem. Mark coupon for descriptive circular.

The Bell & Howell Character Title Writer

This is, in reality, a miniature movie stage illuminated by two powerful electric lights. Back of the lights a clamp is provided for fixing the camera firmly in place. Upon the "stage" all manner of effects may be produced while they are photographed. Animated cartoons, the autographs of friends, titles illustrated by pictures cut from magazines and many other unique movie variations are possible through this accessory. Price complete, ready to use, \$45. Attractive carrying case included. Mark coupon for descriptive circular.



Extra Filmo Lenses

Fine lenses for special movie purposes and conditions, from the exceptionally fast F 1.8 to a 6-inch telephoto, are available for use in Filmo Camera. Quickly interchangeable with regularly furnished F 3.5. Prices range from \$30.00 to \$95.00 per lens, each a beautiful gift. Ask for descriptive circular. The speedy F 1.8 should be in every movie maker's kit.



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NEW YORK

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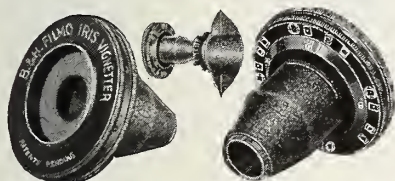


Any one of these Bell & Howell gifts will record for many years the esteem you hold for a fellow movie maker. No finer expression of the Christmas spirit, or of Amateur Cinema League fraternal regard and fellowship, could be chosen. The coupon below will bring you complete description of favored items, together with your nearest dealer's name. Mark and mail it.



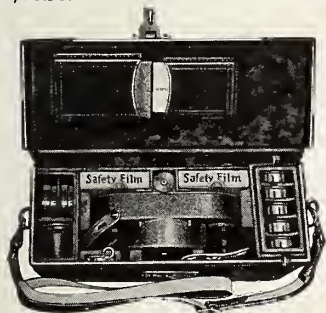
The Dremophot Exposure Meter

The guide to accurate aperture setting under all light conditions. Readings are taken direct from tube after sighting. No computations to make. Direct readings from F 1.8 to F 4.5 for extra rapid subjects. Correct exposures given for each speed of Filmo Camera—8, 12, 16, 24, 32 or 128 exposures per second. A remarkable instrument. Price with sole leather, hand-sewn case, \$12.50.



B. & H. Filmo Iris Vignetter

Attaches to Filmo lens in place of sunshade. Diaphragm dial is turned by the fingers to "fade in" or "fade out" the movie scene with a gradually opening or closing circle. Very effective for adding interest to scenes or for focusing attention on a chosen person or object. For use with either F 1.8 or F 3.5 T.H. C 1-inch lens, with or without focusing mount. State type used when ordering. Price \$10.50.



Combined Camera and Accessory Case

Holds Filmo Camera and following accessories: T.H. C. F 1.8, 3 3/4 and 6-inch telephoto lenses, 5 matched eyepieces and viewfinder objectives, 4 color filters, exposure meter, iris vignetter, 2 aperture brushes, auxiliary finder unit, focusing microscope, scene card binder, Filmo winding key and two 100-foot rolls of 16 mm. film in cartons. Rich brown cowhide, green plush lined. Price \$50.00.



Filmo Combination Rewind and Splicer

With this handy little accessory you can edit your films to gain just the continuity you want and make your movies more interesting on the screen. Examination of every inch of film made easy. Cut out any unwanted portions and insert subtitles. The splice made by this machine is absolutely transparent and velvet smooth. Will not show in projection. Price, which includes everything needed for rewinding, cutting and splicing 16 mm. film, \$14.00.



Color Screen Attachment for Filmo Projector

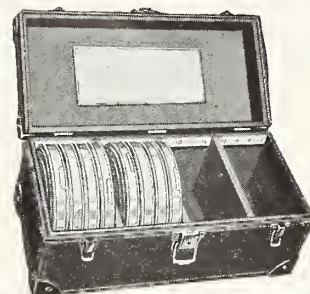
Provides four color disks—blue, green, amber and pink—which may be used to give beautiful color tints to movies being projected. Snaps firmly into place on Filmo Projector in a jiffy, without tools. May be kept in place when not in use. Price, only \$6.00.

New Filmo Library Releases

Now added to the many hundreds of subjects already released in Filmo Library:

- P-7 *A Trip Up Pike's Peak by Cog Road.*
A scenic thriller.
- P-8 *Cave of the Winds.*
A weirdly beautiful trip through this famous cave and canyon.
- P-9 *Trout Fishing at Seven Falls.*
The fighting fish and scenic beauty of Cheyenne Canyon, Colo.
- T-108 *The Sea Urchin.*
A marvelous addition to the Tolhurst Popular Science Series.
- T-109 *Living Stars.*
Another Tolhurst drama of the living starfish.
- M-100 *Atlantic City Pageant of 1927.*
See "Miss America" and bathing beauties on parade.
- A-4 *Salmon Fishing in Nova Scotia.*
How these big boys do test a rod and line!

Price, each of above 100-ft. reels, \$7.50.

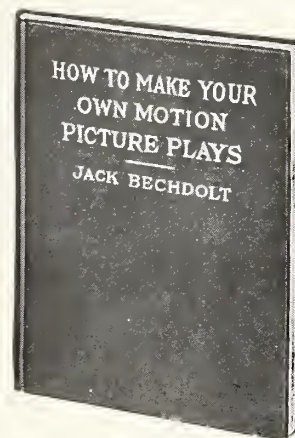


Film Storage and Carrying Cases

Providing a safe, indexed storage place for growing film libraries. A humidifier arrangement in cover keeps film moistened and fresh. Three sizes available for 400-foot reels of 16 mm. film.

Eight reel capacity.....	Price \$15.00
Sixteen reel capacity.....	Price 17.50
Twenty-four reel capacity.....	Price 20.00

For lifetime service. Sure-fire hits as Christmas gifts.



This book tells the amateur producer about making home movie dramas. Also contains twelve clever little play scenarios for amateur production. Written by an expert, in simple, non-technical language. A good-looking, well-bound gift book. Price \$1.50

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Name.....

Address.....

City.....State.....



**Here's A Real Projector
For Your Boy This Christmas:**

Operates on a pocket battery.

Sufficiently small to give him the importance of carrying it in his pocket, but designed with the accuracy of a Swiss watch to give projection satisfaction. Can be dropped on a tiled floor without damage, and yet is so scientifically constructed your boy can easily study the mechanism, and so satisfy that desire for knowledge which you want to encourage. It will develop his interest in cinematography and is the logical forerunner to his possession of a larger projector. With it he has at his call the splendid Pathex film library—favorite star or finest travelogue, or personal films.

Technically perfect, Microcine will give grown-ups as well many delightful hours—any time—any place. In daylight the motion picture can be seen directly on the film when the machine is held to the eye, or it will project clearly and sharply at a distance of 4 feet with the aid of an ordinary 2 or 3 cell flashlight battery and bulb on a screen 18x13 inches. Not a toy, but can be operated with a ten-cent bulb. Safety film.

Special terms to photographic dealers.

Fits into the palm of the hand. Weight 9 ozs. Size 2x4x1.

Uses 9mm. 30 ft. library and personal films. At your dealer or direct.

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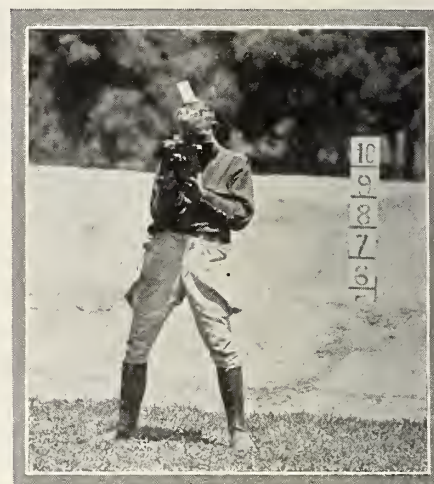
CLOSEUPS

(Continued from page 45)

Britons Organize

THE Amateur Cinema League welcomes the Amateur Cinematographers' Association of Great Britain to the ranks of organized cinematography. This is the first national body to be formed since the foundation of the Amateur Cinema League and it marks a definite forward step in the progress of the world's newest avocation.

The Amateur Cinema League is in fact, though not in name, already an international institution with members or magazine readers in more than thirty countries outside of the United States. National associations are to be expected and they should be greeted with enthusiasm by every League member.



Photograph by De Vry

FROM WILLIAM TELL'S BOOK

Heard McClellan shot back with his camera during tests in which the police shot eggs and other groceries that had been placed on his head.

The Amateur Cinematographers' Association compliments the League by adopting the same descriptive phrase that appears on League stationery—An Organization of Home Motion Picture Makers—for an expression of A. C. A. purposes. The statement of intention of the new British body includes: the extension of its membership to amateur actors, scenario writers and all cine-camera users, the provision of an answer to that constantly recurring question, "What shall I take?" mutual criticism, pooling of ideas, promotion and encouragement of the science and art of motion picture making amongst members of the general public, as distinct from the professional motion picture industry, the establishment of meeting places for its members in the principal cities of the British Empire, these places to be equipped with working facilities, organized outings for scenario filmings,

interchange of films amongst members, the development of educational and experimental work, social contacts and other purposes.

T. J. Wilson, C. A., of 59 Old Bailey, E.C. 4, London, is the honorary secretary of the Association. Subscription dues to December 31 of this year are ten shillings sixpence: subscription dues to December 31 of next year are one pound, eleven shillings, sixpence.

League headquarters is indebted to Wallace Heaton of Wallace Heaton, Ltd., London, photographic dealers and agents for AMATEUR MOVIE MAKERS in the British metropolis for information concerning the new British body. We understand that our other London agents, E. B. Meyrowitz, Ltd. and the London office of the Bell & Howell Co. are cooperating in launching the A. C. A.

Dissolving Shutter

A DISSOLVING shutter for use on amateur cameras has been devised by D. L. Mistry, a member of the League in Bombay, India. It is similar to the shutter used on professional cameras and should enable the amateur to obtain many effects heretofore impossible.

THE CLINIC

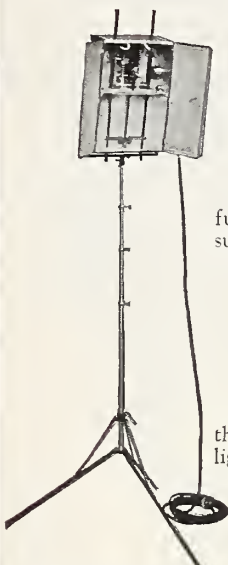
(Continued from page 29)

objectionable but for a subject taken for professional use, every means should be employed to let the action of the picture furnish the movement. This includes hand cameras, wobbly tripods and panoramic and tilting movements.

Another source of trouble, a greater one than unsteadiness, is the loading of the day-light loading camera. They should be loaded in dim light or deep shade. The writer does not believe that the manufacturers of these instruments would advise operators to do their loading and unloading in bright sunlight. Some professionals who have had trouble with fogging, have gone to the other extreme and are using changing bags.

The necessity for care in photographic work, whether it is in the operation of the camera or the finishing of the pictures in the laboratory, cannot be over emphasized and in the daily use of the hand camera, we exercise every precaution but no more than we do with our other professional models and as a result we are getting high grade pictures from the small cameras. *The hand camera is just as dependable when properly used as the regular cameras and an absolute necessity for many scenes.*

The "PERKINS DA-LITE" PORTABLE ASSURES SUCCESS!



Front view of the "Perkins Da-Lite".

This miniature marvel measures, when folded, only 13" high x 8 1/8" wide x 4 1/4" deep. It requires no additional accessories.

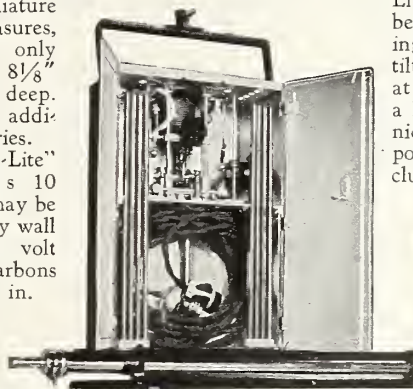
The "Da-Lite" Portable uses 10 amperes and may be attached to any wall socket (110 volt line). The carbons are 8mm x 12 in.

Operating on an extremely low current, this powerful, automatic, continuous feed, twin-arc lamp furnishes sufficient light for all ordinary purposes.

AN IDEAL TWIN-ARC LAMP FOR MAKING AMATEUR MOVIES

In the "Perkins Da-Lite" we offer a portable lamp that is compact, sturdy and decidedly serviceable—a lighting equipment that has already swept the amateur movie world off its feet—an inexpensive, self-contained outfit that may be assembled and placed in operation within the remarkably short period of half a minute.

The cabinet of the "Perkins Da-Lite", when closed, becomes the carrying case and the tilting yoke, shown at the top, serves as a handle. A heavily nickelled folding tripod stand is included.



Note the ingenious arrangement of this HIGHLY DEPENDABLE lighting unit. The special built-in reflector increases its efficiency tremendously.

FILMING YOUR HOLIDAY EVENTS

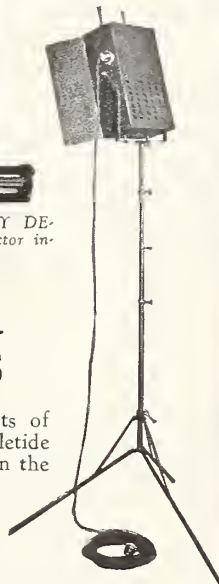
There are "a thousand and one" holiday subjects of more than passing interest—scenes from the glad Yuletide Season—pictures that you will treasure as priceless in the years to come! The "PERKINS DA-LITE" PORTABLE, white flame arc lamp, removes every lighting handicap, making possible clear-cut, sharply defined films, at all times—"Dalite" at midnight.

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A FEW EXTRACTS FROM LETTERS

"We just received your Yellowstone Park. The scenes are beautiful. Please send me, etc."

"Ran off two of your war films last night. Everyone was thrilled. Send me at once, etc."

"My boys insist upon buying all your Chaplin's. They think they are great."

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I Am Also Interested In Your Laboratory Service ☐

Clean Projection

ALWAYS clean the aperture and gate of your projection machine before running film. If you don't, your film is liable to be scratched, sometimes beyond redemption.

—C. Bond Lloyd.



Photograph by Patheux

WILLIAM HAINES EVENS THINGS UP
WITH HIS CAMERAMAN

Exposure Chart

THE following exposure guide is for those of our readers who are using DuPont negative film. Close adherence to any exposure guide means excellent pictures on the screen. Study it carefully.

TABLE OF EXPOSURES
for
DU PONT-PATHE 16mm NEGATIVE FILM

Month	Weather	11 am to 1 pm	10-11 am and 1-2 pm	9-10 am and 2-3 pm	8-9 am and 3-4 pm	7-8 am and 4-5 pm	6-7 am and 5-6 pm	5-6 am and 6-7 pm
Jan.	Bright Sun	11	11	8	4.5	3.5	2.5	...
Nov.	Hazy Sun	8	5.6	4.5	4.5	3.5	2.5	...
Dec.	Dull	5.6	4.5	4.5	3.5	2.5	1.8	...
	Very Dull	4.5	4.5	3.5	2.5	2.5
Feb.	Bright Sun	16	11	8	5.6	4.5	3.5	2.5
Oct.	Hazy Sun	11	8	5.6	4.5	3.5	2.5	...
	Dull	8	5.6	4.5	3.5	2.5	2.5	...
	Very Dull	4.5	4.5	3.5	2.5	2.5
Mar.	Bright Sun	16	16	11	8	5.6	4.5	3.5
Apr.	Hazy Sun	11	11	8	5.6	4.5	3.5	2.5
Sept.	Dull	8	8	5.6	5.6	4.5	3.5	2.5
	Very Dull	4.5	4.5	4.5	4.5	3.5	2.5	...
May	Bright Sun	16	16	11	11	8	5.6	4.5
June	Hazy Sun	11	11	11	8	8	5.6	4.5
July	Dull	8	8	5.6	5.6	4.5	3.5	2.5
Aug.	Very Dull	5.6	4.5	4.5	4.5	3.5	2.5	2.5

The accompanying table of lens apertures is based on exposures necessary for subjects in the open with no great masses of shadow or dark objects.

Modifications of these apertures for different subjects are as follows:

- (a) Back-lighted subjects (i.e., camera facing shadows). Buildings Close-ups of persons. Increase stop one point.
- (b) Full-lighted subjects Landscapes with heavy foliage in foreground. Dark buildings. Groups in shade. Increase stop one and one-half points.

- (c) Large close-ups of persons in shade. Dark nearby objects occupying a large portion of the picture. Increase stop two points.
- (d) Interior woodland scenes where little if any sky-light gets through. Deep ravines, etc. Increase stop three points.
- (e) Open landscape with no foreground. Rivers. Lakes. Light colored objects. Decrease stop one point.
- (f) Seashore views. Snow scenes. Distant landscapes in which aerial haze is usually present. Decrease stop two points. It is advisable to use a K 2 filter on such scenes. When filter is used divide the normal exposure by 1.4 to ascertain proper filter exposure.

Don't panorm rapidly.
 Don't make long shots when atmosphere is hazy.
 Don't make back lighted scenes of people without a reflector to illuminate the faces—this is very important when women wear large hats.
 Don't have figures too far from camera if you wish to distinguish them.

Slow Motion

THE slow motion camera is expected to solve the helicopter airplane problem on which many inventors have been working for the past few years. The dragon fly and the humming bird in action have been filmed in slow motion by the British Government with the view of applying their hovering secrets to helicopter designs in the hands of the Air Ministry.

The dragon fly and the humming bird have perfected the system of pausing in air, in search of food or otherwise, and the Air Ministry has spent some months taking their pictures at ultra speed.

A CINEMERRY CHRISTMAS

(Continued from page 19)

tives; the tumult and the shouting will die away, and peace will reign in the parlor.

Perhaps, too, there will be an improvement in the Christmas greeting situation. It is estimated that during the month of December 1926, Californians mailed a total of 3,874,992 cards to the folks back in Iowa,—each one bearing the inscription: "Merry Christmas! While you are throwing snowballs, we are eating oranges off our own trees and sleeping under one blanket. Wish you were here."

What we want is less talk and more action. Let's see some of these impetuous Californians eating oranges off their own trees and sleeping under one blanket. Of course, blankets probably grow larger in California than they do in the East. But when a family consisting of a father and mother and seven children can all sleep under one blanket and still have the courage to say "Wish you were here,"—it would be interesting to see just how it is done.

The best thing about the cinematographic reunion, however, is its selectivity. (In case you do not know what this word means, ask any radio salesman, and then walk—not run—to the nearest exit.) When the family album comes to life on the screen, every man can be his own censor.



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OF AMATEUR MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1927.
State of New York,
County of New York ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared J. B. Carrigan, who, having been duly sworn according to law, deposes and says that he is the editor of the AMATEUR MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 105 West 40th Street, New York, N. Y.; Editor, J. B. Carrigan, 105 West 40th Street, New York, N. Y.; Managing Editor, none; Business Managers, none.

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MIDNIGHT MOVIES

(Continued from page 14)

but are photographed in such a manner as to give a nocturnal appearance.

Photographing directly into the sun in broad daylight, with the lens protected from sun-flare by the shade of a tree trunk or some other object which comes directly between the camera and the sun, results in an "apparent" night scene. Objects standing out against the sky should be purposely a trifle under-exposed; that is, the film should be exposed for the high lights. The shadows will take care of themselves. A building with the sun behind it, lighting up the clouds, makes a very effective setting for a view, and almost any arch which shows something pictorial in its center will be increased in beauty a hundred fold if it has the sun hidden behind it to form a silhouette against the sky and to lend background reflections to the clouds.

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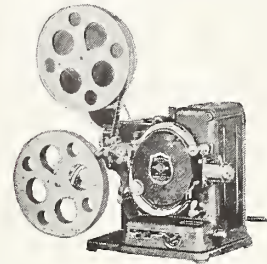
WHY ALL THIS FUSS ABOUT HOME MOVIES?

(Continued from page 30)

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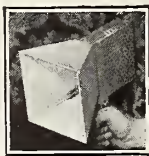
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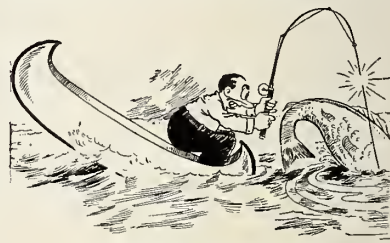
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magazine *QST*. The little radio research laboratories that sprang up all over the country really made radio. These two organizations have the genuine hobby pushers.

Amateur movies are a big thing now but only a big indication of the enormous thing that is to come. Among the manufacturers of cine outfits, Bell & Howell, Eastman, De Vry and Victor have been the Paragon, Kennedy, Grebe and De Forest of the radio pioneer manufacturing stage. As in radio, there will follow many new manufacturers, keen competition and the resultant lower prices that will make amateur movies possible for every family.

I am expecting—and I think every veteran hobby-rider is also—a world interest and a world activity in amateur movie making that will outstrip any hobby that we have ever known. And I am glad it is here.

Now, for a plaintive P. S. Among the hobbies, I failed to mention golf. It's been a bit of a sore subject the last few weeks but we'll do it or bust. Bunkers and traps and the orneriness of the little white pill! But every real hobby must have them. Handicaps put the heart into it.

FILMING PAST AGES—

(Continued from page 17)

sixteen to thirty-five. It is a great advantage to have both the thirty-five and sixteen millimeter fields available as markets. The initial outlay is somewhat larger but the actual value of the films is greatly increased.

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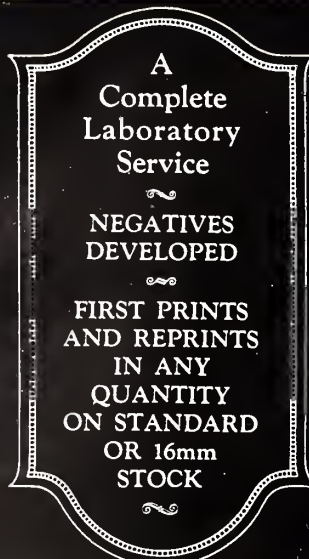
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The value of these records gathered from all parts of the world will be dependent upon the breadth of view and the truly international spirit employed in their editing and presentation. It would be a great advantage if the co-ordination and editing of such material could be carried out by an organization of undisputed educational prestige. Already this is foreshadowed. One of the leading universities is considering the establishment of an institution where films of educational value may be collected and edited. If this institution is realized it will serve as a center through which all those producing films of permanent value can find a distribution for their material.

In any case some co-ordination of all the various efforts in this field is essential if films are to play as important a part as they are capable of playing in international relations. Those amateurs who work in this field, either by preparing films or promoting their use, can feel assured that they are not wasting their efforts but that they are making a real contribution toward establishing better international understanding.

EDITING FILM FOR FUN

(Continued from page 21)

ahead of an action are necessary to give the mind an opportunity to see the scene and prepare itself for something to happen. Once the action is under way, it can be cut off before the actual end and the mind will imagine it sees the entire action. Continue this procedure of cutting out the parts devoid of action. Each cut means a splice and each splice takes time, but the work of building up a reel is intensely interesting and well worth all the times devoted to it. Remember that you only do your cutting and editing once—after that you show your film many times.

If your film is too dark, due to under-exposure or too weak due to over-exposure, it may be treated chemically to correct these faults. Any photographic hand book will tell how to reduce a dense film with Farmer's reducer or how to intensify a weak film with a bichloride of mercury intensifier. These processes work on your cine film as well as they do on regular Kodak film. Don't be afraid to use them if the occasion demands.

Often there is just a single blank frame between scenes where the camera was stopped. This single blank frame causes a flash of light on the screen as it runs through the projector. This flash is very hard on the eyes. It is not necessary to cut and splice the film just to remove a single frame. Secure a tube of "opaque"

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from any photographic dealer and carefully paint the opaque on the blank frame, thus blocking it out. The opaque dries in a few minutes. Do not allow anything to come in contact with it before it is dry. This removes the objectionable flash between scenes. The opaque frame is invisible as it passes through the projector. However, if the blank space extends over several frames, it should be cut out and not doped with opaque.

Doubtless you will have some titles to insert in your film while you are editing it. Remember that the "spoken title" must be inserted in exactly the right place to be effective. Examine the film with your magnifying glass and look at the lips of the speaker of your spoken title. Note where they begin to move and then note where they stop moving. The spoken title should not be inserted half way between these two points as many people believe, but should be inserted just before the end of the speech—about four or five frames before the lips stop moving.

Make your scenes follow each other in logical sequence regardless of how they were taken originally. Your films should contain close-ups. These close-ups should be inserted throughout the film and not bunched together. After two or three distant scenes, medium or long shots, a close-up should be inserted. Be careful not to do this mechanically but to use a little judgment so as to break the monotony now and then.

Bear in mind, when editing your film, that it is far better to show a short snappy pleasing reel full of live action and interest than a long dull reel full of waits, delays and photographic defects. Remember, when originally photographing a scene that it is better to take a little more film than necessary rather than skimp your film. The tendency in operating a spring driven camera is to make the scenes too short. You can always cut away the surplus film, but seldom if ever can you add on to a scene that is too short.

Some professional editors do not bother to make the individual splices as they go along. Instead they temporarily fasten the film together with paper clips wherever they cut it and thus assemble the entire reel. After they have finished the actually cutting and editing, they go over the film and do all the splicing at one time. This is a matter of individual preference.

After you have gone through the reel completely, you are ready to project it once more. Note the improvement! Perhaps in the editing

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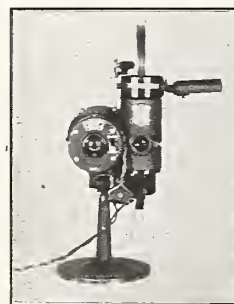
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process, you have skipped a scene. Stop the projector at once and cut it properly right then and there—or you may have difficulty in locating it again. If you see a place where you would like to insert a title, you can mark that place by cutting a small piece of adhesive tape just the size of a frame and sticking it on the desired spot while the film is still in the projector. This makes the exact place easy to locate again when you have the film on the rewind.

Don't slop through your work and think that a particular scene will get by without editing. If you are going to edit at all, do it thoroughly. Editing is slow work and calls for a great deal of patience. Remember, however, that it is very fascinating and the results well worth while.

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AMATEUR CLUBS

(Continued from page 25)

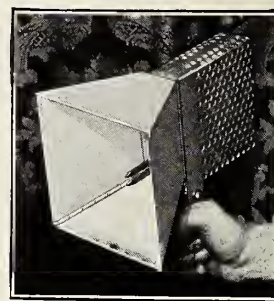
fall season. The nature of the scenario has not yet been revealed nor does the "still" recently taken on location, which appears in this department, give any idea, except that the cameraman and director are mightily interested in their work. Is the empty pool an essential set in the "Curious Experiment" or is it just a convenient and well-lighted place in which to film a scene?

At a recent election of the Little Film Guild Edward W. Burwell was selected cameraman, Charles Jones as director and Edward Cowley as secretary-treasurer.

A Winter Orange

"AND How!" it to be the title of the one reel comedy on which the Motion Picture Club of the Oranges (New Jersey) started work during October. "The story is not startlingly original," writes Russell T. Ervin, script author and Amateur Cinema League member, "however, it is designed to give the club opportunity for novel camera work and the use of lighting effects hitherto not attempted." About half of the action of the picture will be taken in night scenes during a driving rain and in medium interior shots. The club has made its own arc lamps to use in these scenes.

The story is based on the life of a young married couple, played by Beatrice Traendly and Alfred Fontana. The plot deals with the temporary aberration of the restless husband, resulting in a wild ride in the rain with a former flame, played by Margaret Ervin. But it is all a dream and wedded bliss settles firmly on the young couple.



A few comments on LITTLE SUNNY

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Dr. George Richter, St. Louis, Mo.

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Geo. Barrett, Cleveland, Ohio.

"This little lamp is the best thing of its kind I ever had, don't know how I could get along without it."

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With the exception of the printing, the production will be completely handled by the club. The production committee is headed by Russell T. Ervin, jr. and the advertising and publicity committee by Edgar Williamson, jr. Other members of the club are working on properties, locations and other production details. The Motion Picture Club of the Oranges is planning to submit "And How" to the *Photoplay Magazine* contest.



LLOYD DUNNING

Chairman of the Motion Picture Division
of the Cleveland Photographic Society

Milwaukee Is Moving

E. J. Schaefer, an alert League member, is leading in the formation of a new cine club in Milwaukee. An informing and diverting circular has been prepared and sent out to the numerous cine equipment owners of Milwaukee, inviting them to a charter organization meeting. The pleasure and instruction to be found in mutual association is to be the key-note of the new club. "It is costly to learn alone by our own errors," sums up the circular which urges "let's share our experiences". This fine, practical basis for a club cannot help building for complete success.

Lend a Hand!

OF interest to League members in Boston is the call of the Little Screen Players of that city, for "those who can assist in the preparation of script, direction, camera work and film editing." W. V. Burwell, secretary of the board of governors of the club, issues the appeal.

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"We have given this product a trial, and feel convinced that this is the thing we have been looking for."—Olympic Film Studios, Seattle, Wash.

"We highly recommend the use of 'FILMITE'."—Browning Studios, N. Y. C.

"We were 100% skeptical—then we tested 'FILMITE', and feel that you have made a very valuable contribution to everyone who uses Motion Picture Film."—Dramagraph Motion Picture Corporation, N. Y. C.

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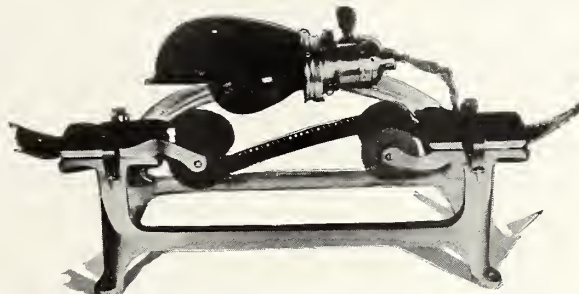
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Camera Women

THE distaff side of the Motion Picture Club of New Haven, Conn., is engaged in the production of a film, the nature of which has not been divulged, even to the men of the club. In protective return, the male club members held a smoker, the program of which included a musical prologue, a wrestling bout and the projection of club pictures. We are, of course, dispassionate, but we are laying a strong bet on the ladies.

Prospects

THE active formation of cine clubs is under way in Riverside, California; Montreal, Canada; Verdigre, Nebraska, and Montgomery, Alabama. W. M. Dom, of Greensburg, Pennsylvania, is leading in the formation of a club in that city.

Scenario Clinic

THIS department invites any group, planning a photoplay, to send in its scenario for constructive examination and suggestion. The club consultant will offer hints as to improvement, cost reduction, simplification and other details.

ANYBODY'S CHRISTMAS

(Continued from page 15)

Scene 9—Exterior Shopping District
(IRIS IN) LONG SHOT

Shooting down on traffic congested street—crowds rushing to and fro.
(IRIS OUT).

Scene 10—Exterior Sidewalk (IRIS IN) CLOSE-UP

Of Mr. Anybody's feet moving with camera (shoot from auto or other moving contrivance)—feet of crowd in background. (IRIS OUT).

Scene 11—Exterior Sidewalk (IRIS IN) CLOSE-UP

Of Mrs. Anybody's feet mincing along swiftly—feet of crowd in background. (IRIS OUT).

Scene 12—Exterior Sidewalk (IRIS IN) CLOSE-UP

Of juvenile feet occasionally eclipsed by those of crowd. (IRIS OUT).

Scene 13—Exterior Anybody Home
(IRIS IN) LONG SHOT

Mary walks into scene from left—starts up path—George follows loaded with packages—Mary stops suddenly with hands on hips—irritated at brother's slowness but doesn't offer assistance—urges him to hurry—both walk hastily up path to entrance and go in closing door behind them. Mr. and Mrs. Anybody in from left—evidently met downtown—about to start up path when they



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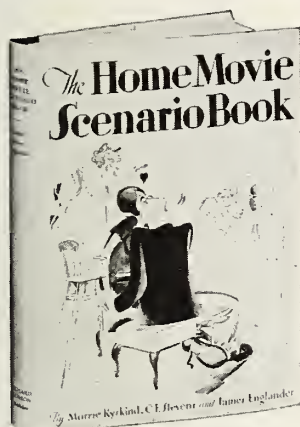
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greet Mrs. Somebody, a neighbor, entering scene from right—Mrs. Anybody grasps neighbors' hands—both chat eagerly—moment later children appear at first story window and wave—father sees them and waves back—then both take leave of neighbor and continue up path to entrance.

Scene 14—Interior First Story Window SEMI CLOSE-UP

Of children watching parents coming up path without packages—stare at each other perplexed—then George says with smile

Subtitle 1

"Maybe there is a Santa Claus"

Mary skeptical and urges brother in past camera. (IRIS OUT on curtained window).

Scene 15—Interior Anybody Home (NIGHT) (IRIS IN) MEDIUM SHOT
Of fireplace with Christmas tree near by—Mr. and Mrs. Anybody busy decorating tree—stockings over fireplace—children's already filled (IRIS OUT).

Scene 16—Interior Anybody Home (MORNING) (IRIS IN) MEDIUM SHOT

Showing fireplace and tree all decorated—Mary and George run in from behind camera with packages—begin to fill parents' stockings—then snatch their own from fireplace and empty contents on floor—jump with delight as contents pour out. Mr. and Mrs. Anybody enter from behind camera—stricken with amazement when they see stockings filled—both take stockings from fireplace while children urge them to empty contents—all sit on floor—exclamations as packages fall out.

Scene 17—Interior Anybody's Home CLOSE-UP

Of Mrs. Anybody's hands untying package—starts to lift cover from box.

Scene 18—Interior Anybody Home CLOSE-UP

Of Mrs. Anybody uttering exclamations of surprise.

Scene 19—Interior Anybody Home CLOSE-UP

Of Mr. Anybody lifting necktie from box on floor—exclaims

Subtitle 2

"Just what I wanted"

Scene 20—Interior Anybody Home MEDIUM SHOT

Mr. and Mrs. Anybody exclaiming over presents—children hugging toys—then Mr. Anybody and George get up and march around Christmas tree—Mrs. Anybody and Mary take cue and follow—all march around tree swinging stockings—all sing "Merry Christmas and a Happy New Year"—general merriment and excitement. (IRIS OUT VERY SLOWLY).

THE END

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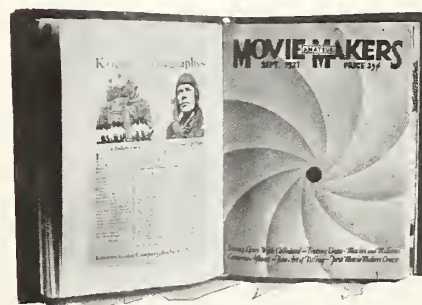
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PROFESSIONAL HARMONY

A Report of the Trade Practice Conference

THE professional motion picture industry is the fourth in size of the great business activities of the country. It has shown, for a young world enterprise of only thirty years existence, two amazing accomplishments; it has grown with whirlwind rapidity and it has achieved a voluntary self-control that no other industry ever equalled in the same time.

The great producing units in the motion picture field established their organization under the leadership of Will Hays and accepted full public responsibility for their acts. They included with them the great distributing units. The world has dealt with nearly a hundred per cent co-operative production and distribution of motion pictures for some years. There has been competition but there has not been a lack of self-control and self-discipline.

Recently, this amazing industry gave a further exhibition of its capacity to keep its house in order. Producers, distributors, and exhibitors, both independent and those affiliated with producing and distributing companies, sent representatives, nearly two hundred in number, to attend a Trade Practice Conference under the presidency of the Honorable Abram F. Myers, Federal Trade Commissioner, in New York City. At this conference questions fundamental to the public service rendered by the industry were discussed. With two or three minor exceptions an

unanimous agreement was reached by all branches of the motion picture industry on all of these points.

The chief question to be discussed was "block booking," or the group sale of exhibition rights to films made and distributed by the producers.

An agreement was reached by the industry whereby both producers and exhibitors were protected. The principle of group sale was maintained and exhibitors were given greater leeway in exclusion of films that they estimate as locally less desirable.

Other moot points were agreed upon. The industry took occasion to reaffirm its trade practices with reference to the type of film it produces. The list of "don'ts" from which the producers refrain in picture making were publicly recorded, the "formula" by which books, of controversial nature or unlikely to escape criticism from some portion of the public, are not accepted for photoplay adaptation, without unfairly "blacklisting" authors was written into the fundamental ethical code of the industry.

Amateurs will be interested to know that a resolution condemning the sale of home projector library films by great producing companies, either directly or through agencies, was not even brought on the floor of the conference. This resolution was killed in a meeting of the exhibitor group itself, the very body that could

be expected to object. The professional industry took extreme care not to attack the growth of amateur cinematography and home projection. The full protection for "non-theatrical" showing of films, that is, films shown not for paid public entertainment on a purely commercial basis but shown by semi-public bodies, churches, schools, etc., was accorded by the industry with the reasonable provision that unfair use of such films in direct competition to theatre owners under some flimsy pretext of "benefit" was not to be countenanced by the industry.

The public may well be satisfied with this first Trade Practice Conference of the motion picture industry.

An informal public group was created at the conference to watch the proceedings. At the suggestion of the Federal Trade Commissioner, this group made public through him an expression on "block booking." This group also heard representatives of the four branches of the industry at its separate group meetings, after the daily conference sessions. The voice of the public was available to the industry and the interests of the public were watched carefully.

The managing director of the Amateur Cinema League was elected chairman of this public group. He was able, during its sessions, to carry the gospel of the League into new quarters.



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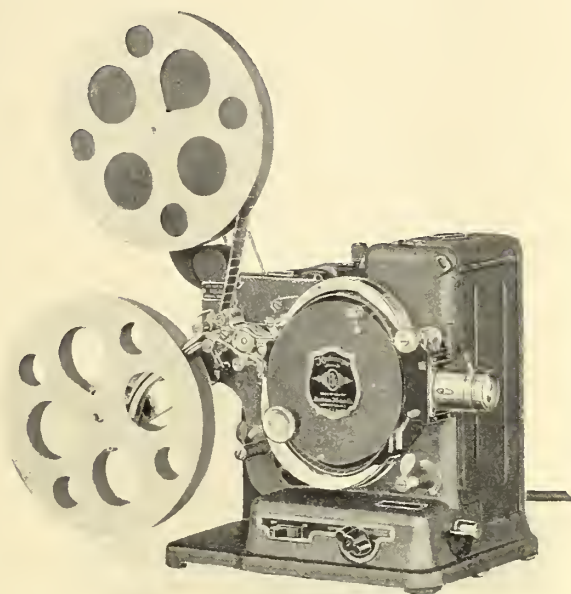
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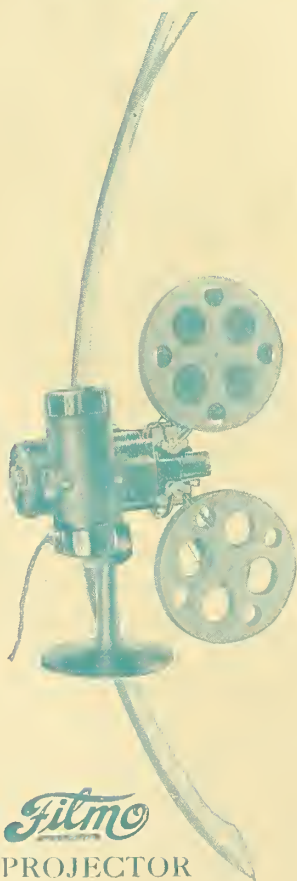


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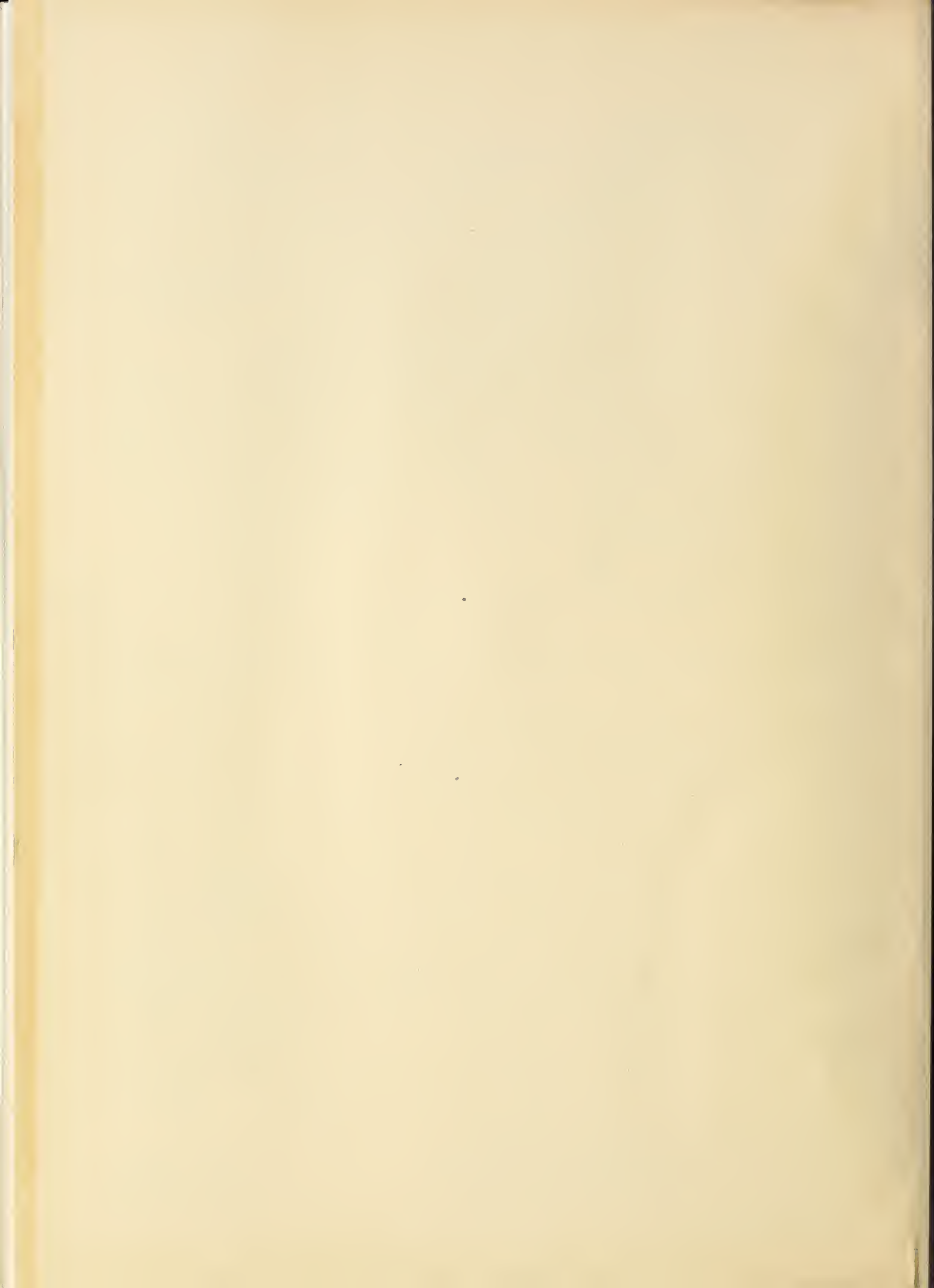
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